

Saturday 18 July 2015

# Amateur Photographer



**Leica Q (Typ 116)**  
We test the new full-frame compact camera that everyone's talking about

Passionate about photography since 1884

# Small World

**Nadav Bagim** shares his unique approach to capturing magical **macro images**



**Fujifilm**  
16mm f/1.4  
New fast wideangle for X-series tested

**Back to Front**  
How to maximise **depth of field** in your landscapes



**PHOTOSHOP** How to add reflections **LIGHTING** Profoto B2 off-camera flash kit tested



# D750



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COVER PICTURE © NADAV BAGIM

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A friend told me the other day that he used to laugh at his dad for never listening to music made after 1975 – only to realise that he now never listens to anything from the last decade himself. It's a sign of getting old, I guess, or at least becoming comfortable with the familiar.

It's the same with camera technology. Many film users begrudged digital. For some, optical viewfinders will always be better than their

electronic counterparts, touchscreens are the work of the devil, and don't even mention why we need video capture on our DSLRs. Yet future generations will continue to embrace such technology, and no doubt have their own technological grudges.

On pages 48-53, I've tested the Leica Q and, I have to say, I'm pleased with the way Leica has embraced the latest technology, yet made a camera feel like the Leicas we know and love.

**Richard Sibley, deputy editor**

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## ONLINE PICTURE OF THE WEEK



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

© CHRISTIAN MEERMANN

## Stripes by Christian Meermann

Nikon D7100, 70-300mm, 1/400sec at f/8, ISO 1,000

'I've been taking portraits of animals for years and have built up a body of work that contains several hundred images of all kinds of species,' says Christian. 'It shouldn't be surprising that I've started to search for new approaches in animal portraiture. With that in mind, I came up with the idea of a new series I call "Tight

Crops". I try to show only a tiny fraction of the animal (preferably not the head), yet keep it recognisable. To make it a bit more interesting, I also try to incorporate an abstract element, in this instance a curve. It's safe to say this image is a bit experimental in nature.' To see more of Christian's work, visit [www.chm-photography.com](http://www.chm-photography.com)



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**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2,480 pixels along its longest length), with a contact sheet, to the address on page 20.

**Via our online communities** Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.



## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

### X-T1 AF revamp

Fujifilm promises a new AF system alongside other improvements in the latest firmware update now available for the X-T1. Fuji UK said the free upgrade features zone mode and wide/tracking modes for 'effortless and accurate capture of moving subjects'; plus improved phase detection autofocus designed to make the camera work much better in low light and low contrast situations. Visit [www.fujifilm.eu/uk/news/article/news/fujifilm-x-t1-firmware-version-400-is-now-available](http://www.fujifilm.eu/uk/news/article/news/fujifilm-x-t1-firmware-version-400-is-now-available)



### 'Adventure-proof' Sirui tripods



New launches from Sirui include Wave & Wilderness tripods with special seals to help prevent ingress of dust and water. Prices start at £599.99. Sirui has also updated its Travel TOX line with two new models (priced from £169.99). Also new are two video monopods with a 'stand spider' and a new tilt head. Visit [www.sirui.eu](http://www.sirui.eu)

### Win a Sony Alpha 7S

A Sony Alpha 7S is among prizes to be won in a competition to capture imaginative images of British life. Open to amateur and professional photographers, the Sony-sponsored British Life Photography Awards boasts £10,000 in prizes. The overall winner will bag £6,000 worth of kit including a Zeiss FE 24-70mm f/4 lens and a 55in Sony TV. The closing date is 26 September 2015. Visit [www.blpawards.com](http://www.blpawards.com)



### Swift rights row escalates



*The Irish Times* refused to publish photos of singer Taylor Swift to accompany their coverage of her Dublin concerts in protest of her 'right grabs' contracts. The paper said the terms of the contract were 'exceedingly restrictive'. Photographer Jason Sheldon wrote an open letter to Swift, accusing her of not offering photographers a fair deal (reported in *News AP*, 11 July).

© ATTA KENARE / GETTY



## WEEKEND PROJECT

### Colourful still life

If it's too hot and bright outside this weekend, why not retire to the cool and shade of your home and challenge yourself to shoot a colour still life image? You may think that you need a load of kit to achieve this - especially various bits of lighting - but you'll be pleasantly surprised at how simple it can be.

The first thing to do is to choose your subject. Flowers are an obvious choice, but don't discount anything else that catches your eye; even simple objects can take on a whole new appearance when looked at differently. Be bold with your choice of subject, and you're likely to get striking results. Once you've picked your item, and you're happy with it, make some space on a table and then set to work creating your still life.

**1** Bold, colourful backgrounds that are either in harmony with your subject, or create a striking contrast, are key. Experiment with different backgrounds, from simple sheets of card to Perspex and textured material.

**2** There's nothing to stop you using flash to control the lighting, but natural light can be just as effective. Shoot near a large window using reflectors to bounce light around your subject. Don't discount black boards to stop light leaking.

### Terror victim

Tributes have been paid to Carly Lovett, a photographer from Lincolnshire, who was among 30 Britons killed in the terror attack at a beach resort in Tunisia. The 24-year-old, who was also a fashion blogger, worked at an e-commerce company based near Gainsborough. Carly had reportedly been travelling with her fiancé Liam Moore who survived the onslaught that left 38 people dead.





# BIG picture

Drawing attention to the relationship between war and photography

◀ Debates on the relationship between war and photography are lengthy. Many feel that creating beautiful images within the arena of war somehow dilutes the issues, while others feel that engaging images draw an audience's attention. The ongoing conflicts in the Middle East are a perfect example of this discourse. In this image by Atta Kenare, a child looks on as Iranian mourners attend the funeral of Mohammad Hamidi, Hasan Ghafari and Ali Amrai. All three of the deceased were members of the Islamic Republic's Revolutionary Guards and were reportedly killed in Syria. According to the official IRNA news agency, the three men had been killed in fighting against the Islamic State jihadist group.

## Words & numbers

*War is like an ageing actress: more and more dangerous and less and less photogenic*

**Robert Capa**  
War photographer and photojournalist (1913-1954)

**200 thousand**  
Number of signatures on a petition, gained after just 10 days, against a controversial EU proposal to extend restrictions on photos of public buildings across Europe. Visit [www.change.org](http://www.change.org)



**3** Rather than working on a single composition, work hard to look for interesting angles from the same subject – get three shots you're happy with and you can then think about creating a still-life triptych.

**4** Depending on what you end up shooting, a macro lens may be desirable, but in most cases not necessary. A fast 50mm prime lens is always a great choice. While you may want to handhold your shots, think about using a tripod.




© PHIL HALL





PHOO CHAN / MEDIA ORUM WORLD

# Amateur's photos of a crow riding a bald eagle go viral

 YOU couldn't make it up – or perhaps you could. Weasel on woodpecker, and raccoon on alligator, have been swiftly followed by a crow riding on a bald eagle.

Phoo Chan, the amateur photographer behind the astonishing shots, lives in California, USA.

His amazing images, captured in Seabeck, Washington using a Canon DSLR, have caused an internet sensation in recent days.

AP tracked down Phoo who told us he captured the once-in-a-lifetime pictures using a Canon EOS-1D X, with a Canon EF f/4L IS II USM lens and 1.4x III extender.

The cheeky crow had chosen to hitch a ride on the eagle as it searched for early morning food – landing on the eagle's back 25ft in

the air in a brief encounter lasting no more than a few seconds.

Phoo, 50, explained that he began taking wildlife photos in November 2010 and has never taken a photography course in his life.

'I'm mostly self-taught and [learn by] sharing info with photographer friends,' he told AP.

In manual mode Phoo used a shutter speed of 1/1,600sec at f/7.1 aperture, shooting at an ISO of 320 with centreweighted average metering and auto white balance.

Writing on 500px.com, Phoo said: 'Crows are known for aggressively harassing other raptors that are much bigger in size when spotted in their territories and usually these "intruders" simply retreat without much fuss.

'However, in this frame the crow didn't seem to harass the bald eagle at such close proximity and neither did the bald eagle seem to mind the crow's presence invading its personal space.

'What made it even more bizarre was that the crow even made a brief stop on the eagle's back as if it was taking a free scenic ride, and the eagle simply obliged.'

Phoo said his wildlife photographer heroes include Alan Murphy, Tin Man Lee and Conrad Tan.


What next? Perhaps if a baby baboon jumps on the back of a reluctant rhino the cavalcade of bizarre animal taxi rides can take a well-earned refreshment break.

To view more of Phoo Chan's bird photography visit [www.500px.com](http://www.500px.com)



© PAUL NUTTALL

## AP at centre of online furore

 AP's web team was at the centre of a separate viral photo drama when a staff member's image won massive public exposure within minutes of being posted on popular online community website Reddit. The viral iPhone 5S image of a cheeky fox peeping through a hedge was captured by Paul Nuttall, a digital production manager at AP's sister title *What Digital Camera*, who discovered a fox family living in the hedges at the bottom of his garden in Tooting, south London.

At the time of writing, Paul's picture had garnered over 2.5m views. Within hours' of posting, the photo was viewed hundreds of thousands of times and fast became a trending story, rising to become Reddit's most popular post of the day.

A stunned Paul said, 'We were a bit cautious of their presence at first, but they've caused us no trouble and are a nice addition to a city garden.'



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# My photo was not faked, says iPhone winner

 A UK photographer, who was among three winners of the iPhone Photography Awards 2015, has defended the competition after reading complaints online that the entries appear over-manipulated.

David Craik, a wildlife photographer from Surrey – who won second place in the Photographer of the Year category – said: ‘I’ve read comments from people around the world about high levels of post-processing being used on the images, and “that image looks fake” – but actually the [competition organisers] vet all the original files individually to make sure the photo hasn’t been manipulated, and only extremely minor edits were used on this image



© DAVID CRAIK

using a very basic iPad app, to make it competition-worthy.’


The awards’ creator, Kenan Aktulun, told AP that judges request original image files from entrants if they haven’t already submitted them. ‘We ask people to send their original, unedited, versions. Unless we can confirm the camera data,

we don’t accept it,’ he said.

He also explained that entrants are barred from using desktop editing programmes such as Photoshop, but are allowed to edit their shots using basic iPhone and iPad apps.

Craik sent organisers all the original image files from his three-shot burst. Visit [www.ippawards.com](http://www.ippawards.com)

# Drone in plane near-miss

 DRONE users have again been warned to apply common sense after a drone-like device came within 50ft of a plane coming in to land at Heathrow Airport.

The pilot of an A320 plane spotted a black object that appeared to be ‘propeller-driven’ while on their approach path to the airport on Sunday 15 March.

The drone user has not been traced.

An official report of the incident released by the UK Airprox Board states: ‘The object passed about 50ft directly above the aircraft. ATC [air traffic control] were informed. The pilot did not take avoiding action, and the approach was continued to a normal landing. The pilot stated that the object



It’s not known what type or make of drone was involved

was rectangular in shape and appeared to be propeller driven, “like a drone”.

The near-miss incident took place at 9.23am, at a height of 1,700ft.

Last summer, a suspected drone was spotted just 20ft from a passenger jet, also at Heathrow Airport.

A spokesperson for the Civil Aviation Authority (CAA), repeated warnings that users should apply

common sense. ‘It’s clearly irresponsible to fly a drone close to an airport or anywhere near other airspace users, that includes aeroplanes, helicopters, as well as things like para-gliders and hang-gliders.’

CAA rules state that drones must not be flown within controlled or restricted airspace, or an aerodrome traffic zone without the permission of air traffic control.

## Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

### EVERYWHERE



© MARC MOL

## SWPP July competitions

The Society of Wedding and Portrait Photographers and its affiliates run regular monthly competitions on a variety of themes, and this month there are competitions for panoramas and aerial shots. You don’t need to be a member to enter.

Ongoing (monthly), [www.swpp.co.uk](http://www.swpp.co.uk)

### EDINBURGH



© DAVID BAILEY

## Bailey’s Stardust

This hugely popular exhibition makes a stop at Edinburgh’s Scottish National Gallery in time for festival season. A rich and comprehensive survey of the English portrait photographer’s achievement, it’s absolutely not to be missed.

From 18 July  
[www.nationalgalleries.org](http://www.nationalgalleries.org)

### DUNDEE



© STAN FARROW

## New Work from Old Fellows

A joint exhibition between Stan Farrow and Neil Scott showing off their still life and abstract work will be on display at the Discovery Point café on the waterfront in Dundee, Scotland throughout the summer.

Until 8 October  
[www.stanfarrowphotography.co.uk/exhibition](http://www.stanfarrowphotography.co.uk/exhibition)  
[www.neilscottphotos.co.uk](http://www.neilscottphotos.co.uk)

### EVERYWHERE



© PHIL HALL

## EEF photography competition

£5,000-worth of Canon gear is up for grabs for the image that best captures modern British manufacturing. With separate professional and amateur categories, it’s worth a try.

Deadline 30 September  
[www2.eef.org.uk/photo/](http://www2.eef.org.uk/photo/)



© BEN ANSLIE RACING

## America’s Cup World Series

The best sailors in the world come to Portsmouth for the UK stop of this prestigious worldwide tournament. Bring a long lens and quick reflexes to capture the waterborne action.

23-26 July  
[www.americascup.com](http://www.americascup.com)

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



## At a glance

- 20.2-million-pixel, 1in BSI CMOS sensor
- 25-600mm equivalent, f/2.8-5.6 lens
- ISO 125-12,800
- 30-1/2,000 sec shutter
- 5.9 fps shooting
- Full HD video recording
- Wi-Fi and NFC
- £799

### Full manual control

Canon has peppered the G3 X's body with controls, including an exposure compensation dial covering +/-3 EV.

### Weatherproof design

The G3 X's dust and drip proof construction is of similar standard to Canon's mid-range DSLRs.



# Canon PowerShot G3 X

**Michael Topham** examines the all-new PowerShot G3 X – Canon's superzoom compact camera that features a 1in back-illuminated CMOS sensor

 BACK at the Photokina photography trade fair in 2014, Canon disclosed it would be making a PowerShot camera with a 1in sensor and long optical zoom. Keeping to this promise, Canon recently announced the PowerShot G3 X – a superzoom compact camera with a fixed lens. It looks set to challenge other long-zoom contenders on the market, such as the Panasonic Lumix DMC-FZ1000 and the Sony DSC-RX10 II. Indeed with its 25x zoom, the G3 X offers the longest lens we've yet seen in front of a 1in-type sensor.

## Key Features

The G3 X inherits innards from the PowerShot G7 X, featuring the same 1in back-illuminated CMOS sensor with a resolution of 20.2 million pixels. This sensor is partnered alongside Canon's DIGIC 6 image processor to provide an ISO range of 125-12,800 and allows

the camera to shoot a continuous burst at up to 5.9fps. Autofocus uses a 31-point contrast detection system with single, continuous, Servo AF/AE and touch AF modes all available.

However the main caveat is that the G3 X lacks a built-in viewfinder. Like the PowerShot G1 X Mark II, it does accept Canon's EVF-DC1 electronic viewfinder via the hotshoe, but this is never quite the same as having it built into the camera. It's available as an optional extra, but requires you to splash out an extra £200 for the privilege. Another optional extra many users may want to consider is the lens hood and filter adapter kit, which will cost £40.

More advanced users will appreciate the G3 X's capability of shooting in raw format, and for added control the lens control ring can be assigned to different functions to make quick adjustments on the fly. Those aspiring to get creative with video can record Full HD

(1920x1080) footage with variable frame rates from 24p up to 60p. As well as a live HDMI output that allows you to view footage on an external monitor as you shoot, there's a mic port and headphone jack built in.

Another useful feature is the addition of Wi-Fi/NFC connectivity. This works with Canon's Camera Connect app for both iOS and Android, allowing users to transfer images to mobile devices and control the camera remotely. It's intuitive to use, and offers plenty of manual control.

As for power, the G3 X accepts the same NB-10L battery as the Canon PowerShot SX60. Unfortunately this only offers a mediocre stamina of 300 shots on a single charge, reducing to just 240 shots when using the EVF-DC1.

## First impressions

Although the G3 X shares many of the G7 X's internals, it's a bulky camera by comparison. The well-proportioned grip feels nicely sculpted in the hand, and the shutter button and zoom lever are conveniently positioned for quick access with your index finger. Meanwhile the exposure compensation dial at the





### Tilting touchscreen

The 3.2in, 1.6-million-dot touchscreen can be tilted upwards by 180° and downwards by 45°.

corner of the body lends itself to being controlled using your thumb.

As we've come to expect from Canon, the responsive touchscreen adds to the shooting experience. Not only can it be used to quickly select the focus point, it makes changing settings and navigating through menus a breeze.

The lens protrudes a long way from the body, giving plenty of space to support the camera in your left hand. Like other superzooms, the 35mm equivalent focal length is marked on the top of the barrel to indicate the lens position. A test against the stopwatch revealed the zoom extends from its widest setting to full telephoto in just 2.4secs – a highly impressive speed considering the huge focal length it has to cover. Zoom operation is smooth and silent, and from our initial hands-on, focus speed seems impressively quick.

The size, weight and feel of the

camera lends itself to being raised to the eye to help stabilise it. The first time I picked up the camera I found myself offering it up to my eye, only to find myself lowering it again having not immediately realised the EVF was not already attached. For many, myself included, an EVF that attaches via the hotshoe is never the same as having one built-in and not only does adding the EVF-DC1 bring the total price close to a four-figure sum, the fact it's not integral means it's more susceptible to being forgotten, lost or damaged. Considering the 600mm equivalent lens, adding an integrated viewfinder as found on the G3 X's main competitors would surely have been a better option. The opportunity of producing a G3 X kit with the EVF-DC1 and optional lens hood bundled in was discussed with Canon, but we'll have to wait to find out if this idea comes to fruition.

## Zooming in: 25-600mm equivalent lens

DIRECTLY in front of the sensor lies the G3 X's headline feature – its 25x optical zoom that's equivalent to 24-600mm in 35mm terms, and has a respectable maximum aperture of f/2.8-5.6. Comprising 18 elements in 13 groups, it includes one double-sided aspherical UA lens, two single-sided aspherical UA lenses, one single-sided aspherical lens, two UD lenses and one Hi-UD lens.

With such a long focal length on offer, the G3 X is well equipped for those who prefer the convenience of having an all-in-one lens that's suitable for shooting everything from wide landscape vistas to close-up wildlife shots. At the widest end of the zoom the lens has a minimum focusing distance of 5cm, which increases to 85cm at full telephoto. To aid steady shooting and

minimise the effect of hand shake caused by any sudden movements, the G3 X is also equipped with a 5-axis dynamic image stabiliser, with intelligent IS that automatically adapts the stabilisation to match the scene.



The G3 X can use the £200 EVF-DC1 external viewfinder



## Nikon unveils new DX travel zoom lens

NIKON has announced a new 16-80mm f/2.8-4E VR zoom and a pair of super-telephoto lenses. Designed to be compact and light, the AF-S DX Nikkor 16-80mm f/2.8-4E ED VR weighs 480g and is due out this month, priced £869.99.

The lens brings 'pro-grade technology' like an electromagnetic diaphragm and a fluorine protective coating to the DX range for the first time.

Edward Allinson, junior product manager for Lenses & Accessories at Nikon UK said, 'The incredibly light and compact build of the lens means it's the ideal travel

companion, and is guaranteed to capture stunning images.'

Features also include a minimum focus distance of 35cm and an M/A focus mode switch for 'seamless manual focus override'. The 17-elements-in-13-groups optic contains four ELD elements.

Nikon also has a new pair of super-telephoto lenses, namely the AF-S Nikkor 600mm f/4E FL ED VR (£9,649.99) and AF-S Nikkor 500mm f/4E FL ED VR (£8,149.99). Also due out this month, these lenses are claimed to be 25% and 20% lighter than their respective predecessors.

## No Olympus Air A01 for Europe, yet

OLYMPUS has launched its long-awaited Air A01 smart device in the USA following its debut in Japan, but there are currently no plans to bring it to European markets.

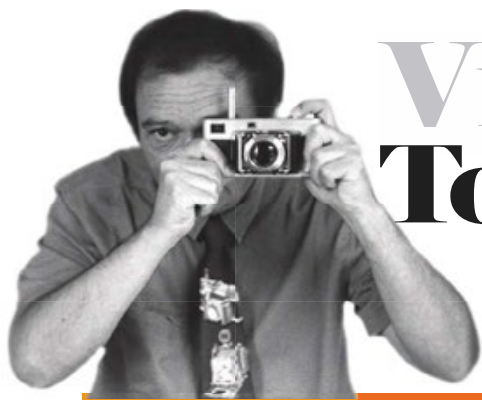
Claimed to deliver OM-D image quality, the Olympus Air A01 is a 16MP Micro Four Thirds compact camera without a built-in screen. Instead users compose their shots using a smartphone or tablet, which communicates with the camera via Wi-Fi and dedicated OA Central app.

Olympus America claims it 'transforms smartphones... into cameras that enthusiasts can enjoy'. However, it seems we'll have to wait a while for it to reach the UK, as Olympus Europe appears unsure how popular it will prove in the wake of lens-style cameras launched by other manufacturers.



For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)





# Viewpoint Tony Kemplen

A cute, compact 35mm Vesna, built in the Soviet Union in the early '60s, turns out to be 'a bit of a brute'

I've always had a fondness for old Soviet cameras, and when I was getting into photography in the 1970s the Zenit SLRs and Zorki rangefinders, together with the Lubitel medium-format twin-lens reflex, gave an affordable entry into serious photography. If your interest was maintained it also allowed you to move on to something more expensive with some confidence.

The sheer quantity of Zenits and Zorkis that were sold here in the UK is evident in the frequency with which they turn up at boot sales and online, but it wasn't until the fall of the Iron Curtain that some of the lesser-known models, those not made for the export market, found their way west.

The Vesna is a cute, compact little number, but nevertheless has a very usable set of features. Like many Soviet cameras it's built around variations of the same core components, the T-22 40mm triplet lens and six-speed shutter, found in several of my Russian models, and despite their age I've yet to have one of these shutters fail. Focusing is by scale, but the depth of field marks around the lens barrel reassure you that once you get beyond around f/8, there's plenty of leeway for guesswork. The distances are marked in metres, and curiously, the makers have chosen to use 1.4, 2, 2.8, 4, 5.6 and 11m. Maybe a knowledgeable reader can explain what, if any, purpose was served by using the conventional f-number series as measurements. Another unusual feature is the frame size that, at 24x32mm, gives an aspect ratio of 3:4, instead of the 2:3 we expect from 35mm.

There is a neat little case, but it is made



Torn sprocket holes on the film from the Vesna

from very stiff leather-effect plastic material, making it awkward to use and mocking the concept of the ever-ready case – in fact, I opted to leave it behind. Unlike most 35mm cameras, the Vesna lacks a take-up spool, so you need to supply an old 35mm spool, or use an empty cassette that has the advantage of allowing you to remove and process the film at any point with the loss of only a frame or so. The Russian word *Vesna* translates as 'spring', but it's clear that this one (below), with a serial number dating it to 1963, is in the autumn of its days.

I don't want to be too unfair to the Vesna, as its shortcomings are probably due to age and poor maintenance rather than inherent design faults, but even allowing for that it can be a bit of a brute. After a few exposures I started to hear the unmistakable sound of tearing film when I wound on, and resigned myself to some 'interesting' images. When I developed the film I could see the sprocket holes were shredded in places, as seen above. But please note, I fully entered into the spirit with a sailor's cap sporting the name 'Sevastopol' in Cyrillic characters.

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at [52cameras.blogspot.co.uk](http://52cameras.blogspot.co.uk). You can also see more photos from the Vesna at [www.flickr.com/tony\\_kemplen/sets/72157648637855828](http://www.flickr.com/tony_kemplen/sets/72157648637855828)



**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 20 and win a year's digital subscription to AP, worth £79.99

## New Books

The latest and best books from the world of photography. By Oliver Atwell



### Matterhorn: Portrait of a Mountain

By Nenad Saljic, Orada & Galerie Rigassi  
Bern, £59.81, hardback, 120 pages,  
ISBN 978-3-033-05067-9.

Buy it online at [www.nenadsaljic.com/books](http://www.nenadsaljic.com/books)



THERE are some images that can only be captured by someone with a personal, and borderline spiritual, understanding of a location. Swiss photographer Nenad Saljic's new book contains perhaps one of the

best recent examples of this. Within its pages there are a variety of 'portraits' of a single location: Switzerland's famous (and at times infamous) Alpine mountain, the Matterhorn. Nenad trained as a mountaineer and caver in his youth, and it was these experiences that caused him to fall deeply in love with, as he terms it, 'nature's most ancient textures, forms and shapes'. In this volume we find a visual document of Nenad's love affair with the Matterhorn. Each image shows the vast formation under a variety of weather conditions – mist, storm, sun and rain. A pure overwhelming beauty suffuses every image. *Matterhorn* is an incredible and perfect encapsulation of the sublime. ★★★★★

### New York

By Serge Ramelli, teNeues, £50, hardback,  
176 pages, ISBN 978-3-8327-3253-0



ON A SIMILAR note to the review above, we find Serge Ramelli revealing his love of New York. While you could be forgiven for dismissing what appears to be yet another volume revelling in the well-worn sights of The Big Apple,

there's something undeniably unusual about Ramelli's photos. If New York is the city that never sleeps, you wouldn't know it from the images here – there's something oddly unpopulated about them. Even when people are present, they are sparse. It's almost as if Ramelli has discovered a weird alternative New York, a version that remains undiscovered by the human race. That's the real key of these pictures: for once, you can drink in the architecture and atmosphere of the city without your eyes being pulled around by the crowds. Of all the books on New York out there, this is pretty far up the ranking. ★★★★★





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## Mark Bauer

Mark Bauer has been a full-time landscape photographer for more than a decade and takes inspiration from the landscapes in the southwest.  
[www.markbauerphotography.com](http://www.markbauerphotography.com)

# Mastering depth

**Mark Bauer** shares his advice on this fundamental technique of creative photography

**C**orrect exposure and focusing are the cornerstones of good photographic technique. Related to focusing is one of the fundamentals of creative photography: depth of field. This is the zone of sharpness in front of and behind the actual plane of focus, and it has a huge impact on the character of an image. For

example, you can enhance the feeling of depth in the scene by keeping everything sharp from foreground to background. Alternatively, a shallow depth of field can be used to blur distracting backgrounds or force attention onto a particular part of the frame. But to achieve either of these effects, the obvious question is, how do we control depth of field?

There are three main factors that affect depth of field in images. Lens choice is the first one, as the wider the lens, the more inherent depth of field it has. Second is aperture, and the smaller the aperture (bigger f-number), the greater the zone of sharpness. Finally, choosing the correct point of focus is vital when you want to extend depth of field. You can shoot with an ultra-wide lens stopped down, but if you focus in the wrong place then either your foreground or background might end up not being sharp enough.



An understanding of how your lens choice, aperture and focus will influence depth of field will help you produce images that are razor-sharp from foreground to background



# of field

## Front-to-back sharpness

One of the most commonly asked questions regarding depth of field is, 'How do I get front-to-back sharpness?' The usual advice for beginners is to focus a third of the way into the scene. This is because depth of field extends twice as far behind the point of focus as in front of it. However, this method lacks precision, as it's often difficult to exactly locate 'a third of the way in' – and it doesn't take into account variables such as the focal length of the lens you're using, or the aperture

you've set. Nonetheless, it can work surprisingly well in many situations.

Where it does fail is when there is an object close to the camera that needs to be kept sharp along with the background. In these cases, a more accurate way of calculating and controlling depth of field is needed – namely, focusing using the hyperfocal distance.

Photographers often assume this is a complicated technique when, in fact, it's really easy to use. Put simply, the hyperfocal distance is the precise focal



When there is no foreground object particularly close to the camera, focusing about a third of the way into the scene – in this case, just in front of the second set of posts on the jetty – will give you all the depth of field you need in a landscape

distance at which depth of field is maximised for a given aperture and focal-length combination. While it can be tricky getting to grips with the principles, it's perfectly possible to apply the technique without getting bogged down in the theory.

## Circle of confusion

For those keen to understand the theory, however, you need to start with the 'circle of confusion' (CoC) – and no, it's not a group of photographers trying to understand hyperfocal distance! The circle of confusion is the maximum size at which an unsharp 'blob' will appear to the human eye as being indistinguishable from a perfectly focused point. For 35mm film or 'full-frame' sensors, this is usually stated as 0.030mm, and



With key elements of the composition close to the camera, precise control of depth of field becomes critical. Setting the hyperfocal distance allows you to maximise sharpness throughout the image





Hyperfocal distance focusing was used here to ensure sharpness was present all the way through the image

➤ assumes a maximum print size of about 10x8in (about 8x enlargement for 35mm). Different formats will require more or less enlargement to achieve the same-sized print, and so different circles of confusion are used. The circle of confusion is part of the equation used to calculate depth of field and hyperfocal distance, so knowing what CoC has been used in the calculation can be useful.

For once, practice is easier than theory, and there's no need for complex calculations using the CoC, as there are many pre-prepared charts available, as well as several smartphone apps. To put hyperfocal distance into practice, just check the focal length and aperture you've set, find the hyperfocal distance from your chart or app and then manually focus on an object at this distance. (You could use the distance scales on your lens, but these are not always very detailed or accurate on modern zooms). Everything from half the hyperfocal distance to infinity will be within the zone of sharpness. For example, if you shoot with a full-frame camera at f/11 on a 20mm lens and set a hyperfocal distance of 1.2 metres, depth of field will extend from 60cm to infinity.

HYPERFOCAL DISTANCE CHARTS

Below are two sample charts. One for crop-sensor (APS-C) DSLRs and the other for full-frame DSLRs, showing hyperfocal distances for popular focal lengths.

Hyperfocal distance crop (APS-C) sensors

		FOCAL LENGTH										
APERTURE		12mm	15mm	17mm	20mm	24mm	28mm	35mm	50mm	70mm	100mm	135mm
	f/8	3.2ft	5ft	6.4ft	8.9ft	12.6ft	17ft	27ft	55ft	105ft	218ft	395ft
	f/11	2.3ft	3.5ft	4.5ft	6.2ft	9ft	12ft	19ft	39ft	75ft	155ft	280ft
	f/16	1.7ft	2.5ft	3.3ft	4.4ft	6.4ft	8.6ft	14.5ft	27ft	54ft	110ft	198ft
	f/22	1.2ft	0.9ft	2.3ft	3.2ft	4.5ft	6ft	9.5ft	19.2ft	38ft	77ft	140ft

Hyperfocal distance full-frame sensors

		FOCAL LENGTH								
APERTURE		16mm	20mm	24mm	28mm	35mm	50mm	70mm	100mm	135mm
	f/8	3.8ft	5.6ft	8.0ft	11ft	17ft	35ft	68ft	138ft	250ft
	f/11	2.6ft	3.9ft	5.8ft	7.8ft	12ft	25ft	48ft	98ft	178ft
	f/16	1.9ft	2.9ft	4.0ft	5.5ft	8.5ft	17.5ft	34ft	70ft	125ft
	f/22	1.4ft	2.0ft	2.9ft	3.9ft	6ft	12.5ft	24ft	49ft	89ft





## Don't get carried away

Occasionally, those new to the technique will routinely set the hyperfocal distance for every landscape shot they take, even if there's nothing in the immediate foreground. While this doesn't necessarily lead to bad results, it can mean that you're using depth of field where you don't need it – in the foreground –

and that the background, while acceptably sharp, could be sharper.

When there is no close foreground interest, it's better to check what the hyperfocal distance is and then, if the nearest object to the camera is beyond the hyperfocal distance, focus on that object, or just slightly beyond it.

When there is no foreground interest close to the camera, it's best to ignore the hyperfocal distance and focus on your main subject instead



While it can be tempting to set hyperfocal distance focusing all the time, think about the image you're applying it to



# Technique DEPTH OF FIELD

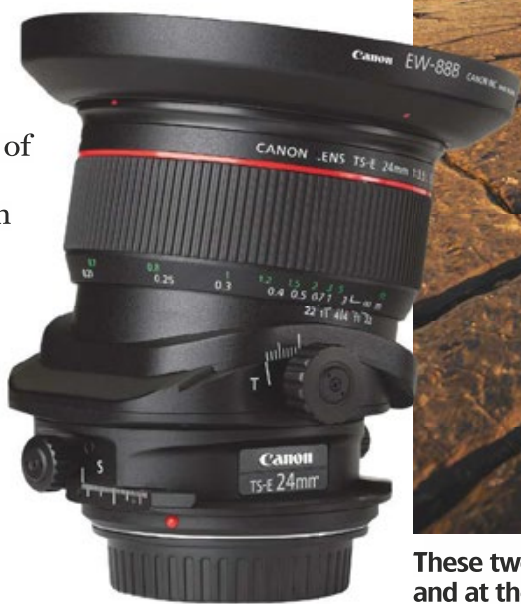
## Check calculations

There's no rule that says you have to have front-to-back sharpness in landscape images, so don't be afraid to experiment with limited depth of field. Use the depth of field preview button to see the effect before you take the shot

➤ Before pressing the shutter, you'll need to check that your depth of field calculations are correct. Looking through the viewfinder won't show you the depth of field, as the aperture stays wide open until the shot is taken. Most cameras have a depth of field preview button, however, which enables you to manually stop the lens down to the shooting aperture. The problem is that with the aperture stopped down, there is less light coming through the lens and the viewfinder image might be too dark to be useful. Live view works better as the screen brightens to compensate for lower light levels. Camera manufacturers implement live view in different ways, though, so check how yours works. For example, Canon's live view operates in the same way as the viewfinder, with the aperture wide open. To check depth of field, press the depth of field preview button. With other makes, such as Nikon, the live view image is shown stopped down to the taking aperture, so there is no need to use the preview button.

## Tilt-and-shift lenses

With foreground interest close to the camera, sometimes the only way to get enough depth of field is to stop the lens right down, but the resulting image may end up soft due to the effects of diffraction. One way around this is to use a tilt-and-shift lens. These are specialist lenses, which have movements that allow you to tilt the plane of focus, thus extending depth of field. This means that you can shoot at the lens's 'sweet spot' of around f/8, while still obtaining front-to-back sharpness.



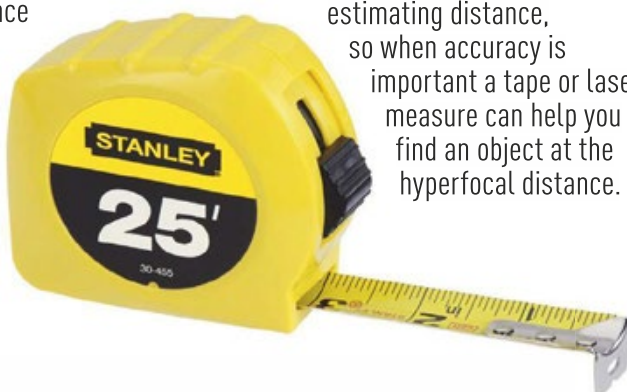
These two images show the difference between shooting at f/8 with no tilt (left), and at the same aperture and focused on the same point with tilt applied (right)

### KIT LIST



#### ◀ Prime lenses

To make setting the hyperfocal distance really easy, use prime lenses with clear distance scales – you won't even need to use a chart.



#### ◀ Tape measure

Not everyone is good at estimating distance, so when accuracy is important a tape or laser measure can help you find an object at the hyperfocal distance.



#### ◀ Tripod

A tripod not only helps you with setting precise composition, but also means you know exactly where the sensor plane is when calculating or measuring distances.





Shooting with an aperture of around f/11 will often provide the best compromise between depth of field and diffraction

## Diffraction

When light passes through a lens aperture, the light striking the edges of the diaphragm blades get scattered, or diffracted. This reduces image sharpness. As the aperture is stopped down, a greater percentage of light is diffracted and the image becomes progressively softer. Therefore, although depth of field increases, overall image sharpness also deteriorates, so as a general rule it's best to avoid extremely small apertures such as f/22.

However, in practice there are a number of factors that can influence the effects of diffraction, such as the number of aperture blades in the lens, and therefore how good the aperture circle is, and the subject matter of the image. You also need to consider that other factors, such as shutter speed, will influence the aperture you choose. Generally, though, an aperture of around f/11 often provides the best compromise between achieving sufficient depth of field and reducing diffraction.

AP

## USING HYPERFOCAL DISTANCE



**1** Set up your shot, making sure you get a good balance of foreground and background elements in the composition.



**2** Check the focal length and aperture you've set, then find the hyperfocal distance on your chart or smartphone app.



**3** Remember to switch to manual focus, so that the camera won't refocus when you press the shutter.



**4** Choose an object at the hyperfocal distance and focus on it. Live view is excellent for accurate manual focusing.



**5** Once you've taken the shot, zoom in on the review image and check sharpness in the foreground and background.



**6** The final image should display perfect front-to-back sharpness running through the entire picture.

### Live view

Precise focusing is essential for getting the depth of field you want, so if your camera has a live-view facility, use it.

### Hyperfocal distance chart or app

Unless you really enjoy complicated maths, use a chart or phone app to help you find the hyperfocal distance.



feet		m		F-stop		Near		Far		DOF		In Front		Behind	
Near Limit:		Far Limit:		Depth of Field:		Hyperfocal:		In Front:		Behind:		In Front %:		Behind %:	
6.35 ft		23.56 ft		17.21 ft		17.25 ft		3.65 ft		13.56 ft		21		79	
F-stop [All Stopped]		F-stop		Near		Far		DOF		In Front		Behind		In Front	
f/11.0		f/11.0		15.07		27.29		11.77		2.89		5.17		5.17	
f/13.0		f/13.0		16.86		24.33		11.55		3.14		5.17		5.17	
f/13.5		f/13.5		16.86		24.33		11.55		3.14		5.17		5.17	
f/14.0		f/14.0		16.86		24.33		11.55		3.14		5.17		5.17	
f/16.0		f/16.0		16.86		24.33		11.55		3.14		5.17		5.17	
f/18.0		f/18.0		16.86		24.33		11.55		3.14		5.17		5.17	
f/19.0		f/19.0		16.86		24.33		11.55		3.14		5.17		5.17	
f/20.0		f/20.0		16.86		24.33		11.55		3.14		5.17		5.17	
f/22.0		f/22.0		16.86		24.33		11.55		3.14		5.17		5.17	
Focal Length: 35mm		Focal Length: 35mm		Subject Distance: 10.00 ft		Subject Distance: 10.00 ft		Subject Distance: 10.00 ft		Subject Distance: 10.00 ft		Subject Distance: 10.00 ft		Subject Distance: 10.00 ft	



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## LETTER OF THE WEEK

### Foxy lady

I really enjoyed Luke Massey's piece on photographing foxes (*Fox hunt*, AP 27 June). I've been following a family of foxes that lives near my local rail station for the last two or three years. Last year I saw small cubs near their den beside the tracks, but this year I was even luckier.

I was on my way to a meeting one evening (luckily with my Canon compact in tow) and as I took a look up the platform I could see that the vixen was returning home. I approached carefully, but since the evening sun was shining directly into my eyes I couldn't see her and her cubs properly until I was really close. I couldn't believe my luck – she was suckling the cubs. I managed to get some shots in the magical moment before something startled the vixen and they all took flight. I've since seen them playing with the vixen or each other




© CAROLE TYRRELL

and feel privileged to have been around them at such close quarters.

**Carole Tyrrell, Kent**

**Even in our towns and cities there are some amazing opportunities to observe and photograph wildlife. You just need to know where to look and have a little patience – Richard Sibley, deputy editor**



# Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty.  
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# SAMSUNG

### Service master

I've recently purchased the Tamron SP 150-600mm f/5-6.3 zoom lens for use with my Canon EOS 5D Mark III and am very pleased with the combination. I read a number of reviews before purchasing, but found AP's to be most helpful and borne out by my experience. It is however a heavy lens/camera combination and although using a tripod and ball head works, I felt that a gimbal head was a better solution.

Having done some research, I came across the Lensmaster unit made by Rob Hardy in Grimsby. I spoke with Rob to clarify what would suit me better, as I have some difficulty with my hands. He recommended their RH 2 unit, which I ordered just after midday on a Friday. It arrived 24 hours later and is well made and very robust.

I was very pleased with it,

but had a query about which lens-plate of the two supplied would suit the Tamron best. Within an hour of emailing Rob, I had a phone call from him explaining how best to set things up. I also mentioned that I wanted to purchase a second small lens-plate to use with another telephoto lens.

Without hesitation he volunteered to send me an additional plate at no extra cost. I cannot commend Lensmaster, and especially Rob's service, highly enough and it's great that it's also a traditional British company.

**David Hunt, Nottinghamshire**

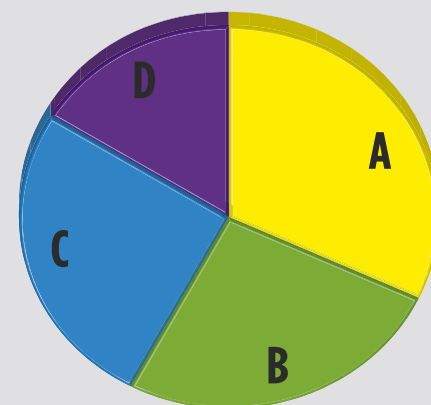
**It's excellent that we have small businesses in the UK producing some fantastic products. And the customer service offered by most is exceptional – Richard Sibley, deputy editor**

### Manual labour

There's a much easier answer to George Mercer's question regarding camera manuals (*Technical support*, AP 27 June). Just phone Old Timer Cameras on 0170 727 3773 and they'll take payment for any manual you want, printed in either booklet form or with ring binder, and post it within a day or two. Visit [www.oldtimercameras.com](http://www.oldtimercameras.com)

**Pamela Taor, via email**

**Old Timer Cameras is indeed a great source for printed manuals. Another option is the Print My PDF website [www.print-my-pdf.com](http://www.print-my-pdf.com), which Old Timer Cameras actually recommends for some of the newest models. You can upload a PDF manual and get it printed in various sizes, including pocket-friendly A6 – Andy Westlake**



**In AP 27 June, we asked...**

**Would you be interested in a camera with a 50+-million-pixel sensor?**

**You answered...**

<b>A</b> No, I have no need for files that large	<b>32%</b>
<b>B</b> Yes, but only if the price was right	<b>26%</b>
<b>C</b> No, I'm happy with what I have	<b>26%</b>
<b>D</b> Yes	<b>16%</b>

**What you said**

'No, it's depressing that we seem to be back in a pointless pixel race. I would much rather have fewer pixels and better noise performance at very high ISO in low light'

'I'd certainly be interested, but I don't think I'd have much use for it. Processing huge files is time consuming, eats memory, and I seldom need that much detail'

'Since I started getting into bird photography, I find cropping is essential and I run to the limit with a 16-megapixel, 1.3in sensor. My Canon EOS 5D is getting old and needs replacing. The idea of having one body that can be both a Canon EOS 5D Mark III, a 1D Mark IV and a 7D Mark II in resolution terms – with a bonus of higher resolution for special situations – at a price that is less than I paid for a 1D Mark IV is quite interesting'

'Yes, why not if I could afford it?'

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**This week we ask**

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## Guess the date



Every other week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to [www.facebook.com/Amateur.photographer.magazine](http://www.facebook.com/Amateur.photographer.magazine). Forum members can also enter via the Forum.



The camera in AP 27 June was the Sony A550. The winner is George Parapadakis, from Buckinghamshire whose correct guess was the first drawn at random.





## Lightroom reading

➤ In a week when I eventually lose patience with my old image processing software and buy a copy of Adobe Lightroom as well as Martin Evening's Lightroom book, you publish your *Essential Guide to Adobe Lightroom* supplement (with AP 4 July) on that very subject.

Your timing could only have been better if you'd published it a week earlier, as then I would have been able to take advantage of the 35% discount offer on the book!

**Phil Aisthorpe,**  
South Yorkshire

**Perfect timing! Hopefully you can put your newly learnt skills to use this summer – Richard Sibley,**  
deputy editor

## Just strapping

I want to thank Andy Westlake for his review of the 1901 Fotografi Maitani strap (Accessories, AP 27 June).

I'd been looking for a strap for my 'pocket' camera, a Fujifilm X20. I was very impressed by the 1901 Fotografi range and have bought the 'Steichen' leather camera strap. It's superb quality and great value for money, plus Fotografi's Mark Lewis even fitted body-protection pieces to it. It's every bit as good as the much more expensive Luigi's strap from Rome that I have on my Fujifilm X-Pro 1. As an added bonus, it's also really nice to support a British photography business in this way.

**Mark Preston, Devon**

**We're happy to support small UK photo businesses wherever we can, especially when the products are this good – Andy Westlake**

## Pixel power

Being the proud owner of a Canon EOS 5D Mark III, I read with great interest your excellent test of the Canon EOS 5DS R (AP 27 June).

There is one aspect of these cameras though that reviews haven't really commented on: the cost. Has anybody thought

about what incredible value for money these cameras represent? A 50-megapixel Hasselblad H5D-50 costs in the region of £36,000 – that's £720 per pixel, versus Canon's £60 per pixel.

Hasselblad owners may well scoff at this, but how many professional studio photographers will buy a new Hasselblad when faced with this alternative? These new high-resolution cameras from Canon, Nikon and Sony are amazing value and fantastic technology, now within reach of amateur photographers everywhere.

**Wayne Eardley,**  
Staffordshire

**Absolutely true! The Hasselblad may have some other advantages, but when it comes down to sheer resolution, the Canon 5DS cameras are certainly a match for them. The gap between professional studio cameras and those within the reach of amateurs is becoming smaller and smaller. For the professional it must be getting harder to justify the cost of owning a medium-format digital camera, especially when you consider the Pentax 645Z is around £7,700 including a lens – Richard Sibley,**  
deputy editor

## Contact

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We preview Steve McCurry's latest work as he travels around the world documenting coffee production

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MACRO PHOTOGRAPHY




**'Make Slime Not War'**  
Canon EOS 60D,  
100mm, 1/200sec at  
f/5.6, ISO 100



A snail with a brown and white patterned shell is positioned in the lower-left corner, resting on a dark, textured surface. The background is a vibrant gradient of purple and blue, filled with numerous out-of-focus light circles (bokeh) in various sizes and colors, including white, yellow, and blue. The overall composition is artistic and dreamlike.

# A bug's life

**Nadav Bagim** doesn't just photograph insects, he places them in charming imaginary worlds. **Tom Smallwood** finds out more 





'Sunrise Friends'  
Canon EOS 60D,  
100mm, 1/200sec  
at f/5.6, ISO 100

**M**acro insect photography is a well-established genre and camera club contests up and down the country are likely to attract at least one carefully taken close-up of an insect. Israel-based photographer Nadav Bagim has spread his wings wider by photographing insects within carefully crafted imaginary worlds. The context in which they are placed recalls sci-fi, dreams and fairy tales, but however you interpret their milieu the images are utterly charming. Seeing bugs presented in this, very sweet and innocent, way is rather moving, and makes you regret all the times you've accidentally squashed a snail or swatted a fly. Nadav calls his project 'Wonderland' and explains how it came about.

### Bug fantasia

'I started "Wonderland" about four years ago,' he explains from his home in Ramat Gan, Israel. 'I've always loved nature and as a child spent most of the time with my nose inches above the ground tracking and observing little insects and animals. That's why the first lens I bought was a macro. I started photographing about seven years ago – I'm self-taught and a big fan of trial and error. I now teach photography in several schools and lecture about macro photography and the tiny world around us.'

Before starting on 'Wonderland', Nadav worked on a project called 'Aphids', an attempt to create a new world of miniature landscapes (real and surreal) and work out the perspective and artificial lighting set-ups needed to achieve that

effect. 'I played around with it and when I started getting results, it gave me the inspiration to continue and develop the series, while bearing in mind my affection for sci-fi, fantasy and animated movies,' he explains. 'As the series progressed, it became very clear to me what kind of an atmosphere I wanted to create. But I was always wondering where the project would go next.'

Nadav built the sets for his insect fantasias on nothing more elaborate than a kitchen table. He describes how the set-up usually takes an hour or two, depending on how complex it is. 'I use simple household objects or other items you can find lying around. So the ground is made of natural ingredients like vegetables, flowers, leaves, tree barks, moss and the like, which I arrange depending on what I'm trying to achieve.'

### Super-fly lighting

Meanwhile, the vibrant backgrounds are achieved using mundane but colourful items, such as supermarket bags. Nadav takes advantage of the shallow depth of field in macro photography to transform them into richly hued, dreamy backdrops. 'As for the particles in the air, those are created by spraying water droplets in mid-air,' he explains.

While the set construction may be simple, the lighting set up is rather more complex, but not massively so. Nadav uses up to four Yongnuo YN560 manual flashes and says, 'they are absolutely great and the price is even better.' He also favours 30cm translucent studio umbrellas, light stands and



'Life on Mars'  
Canon EOS 60D,  
100mm, 1/200sec  
at f/5.6, ISO 100



'Smiling Gecko'  
100mm, 1/200sec  
at f/5.6, ISO 100





# How Nadav shot ‘Life on Mars’

Nadav explains how he set up and shot one of his favourite images, a praying mantis on Mars

## It’s in the bag

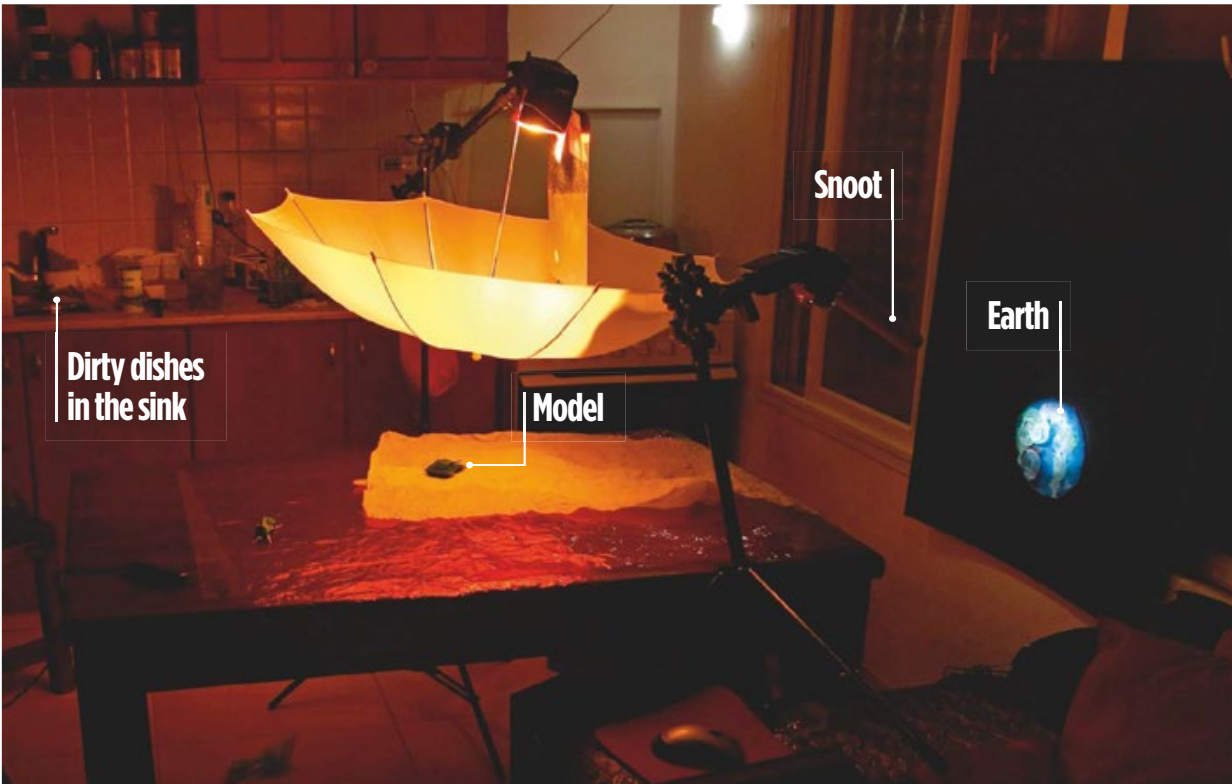
**1** Although this was a planned shoot, I wasn’t really focused on how I wanted to shoot it, and the first big problem was how to make red Martian sand. I couldn’t find a material that had both the right colour and the right sandy texture. I ended up shooting white crepe paper and gelled the flash with an orange plastic bag. That gave the whole scene a Martian atmosphere.

## Lighting up the Earth

**2** Earth was made from a mash-up of different coloured nylon bags – a round blue one for the Earth and small ones for the continents. It was lit with a small flash and to create an Earth phase (just like a moon phase). I used a snoot to create a spotlight and light up just part of the planet.

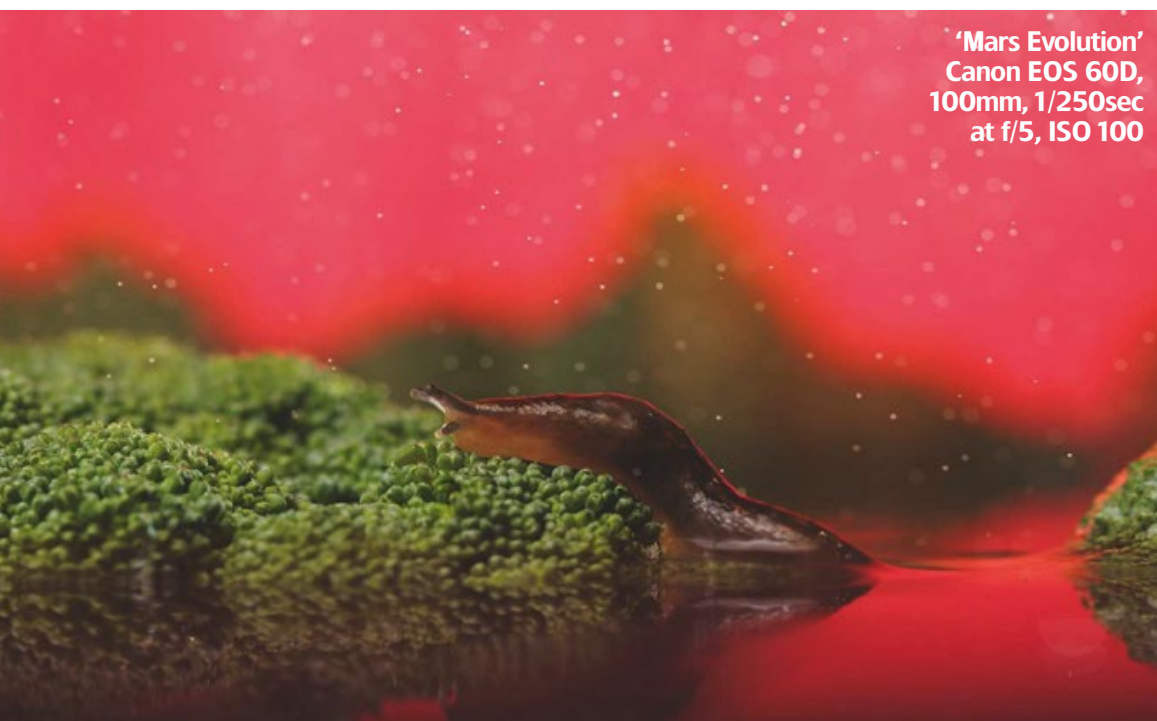
## Drop kicks

**3** To create the illusion of stars in the background I used the simple technique of water droplets sprayed in mid-air.



Nadav’s surprisingly simple set-up to create his beautiful ‘Life on Mars’ shot (top)





'Mars Evolution'  
Canon EOS 60D,  
100mm, 1/250sec  
at f/5, ISO 100

## A flea in your gear

When it comes to the equipment needed for a photographic bug fantasia, Nadav's tools of choice are a Canon EOS 60D and a Canon EF 100mm f/2.8 Macro USM lens. 'I don't use editing software more than the average photographer, maybe even less. Sometimes the images require a little fine-tuning that mostly includes general brightness/contrast, white balance correction, noise reduction and a little cropping. But there is no change in the content of the photo.' Indeed, Nadav is adamant that none of his photos are a photomontage or comp job. 'There is no pasting in or cutting out objects, no selective colouring or saturation boosting or anything similar. The colours are real, the "snow" is real, and so are the insects, landscapes and the rest, they are all taken in camera. It takes a lot of time, effort and shutter clicks to synchronise all those elements together to a single moment in time, but the satisfaction you get when it all works is worth it,' he says.

Nadav uses a  
Canon EOS 60D  
and Canon 100mm  
f/2.8 macro lens



➤ remote controllers for the flashes. 'All the equipment I use is relatively simple and cheap. We're not talking about high-end gear, so building yourself a set like this is pretty affordable, especially if you use eBay,' he says.

While Nadav has learnt a lot by setting up numerous insect shoots, he still has to do a lot of test shots, as he uses Speedlights rather than continuous lighting. He also uses light modifiers to get a specific light. 'The entire set is relatively small, so you have to be very accurate.'

### Bug and Breakfast

Just in case you were wondering whether any bugs were hurt during the making of these images, Nadav assures us they were fine – he's yet to hear from any of their lawyers.

'The subjects didn't get scared by the lighting, but I didn't want to hurt them by using too much of a strong light. I used translucent umbrellas to soften the light and tried to place them far from the subject. I also tried to use a low power setting for the flashes so the light wouldn't be too strong,' he continues.

As for finding the subjects, Nadav looked no further than plants in his back garden. 'I actually had an agreement with them – it's called B&B or Bug and Breakfast,' he jokes. 'I spray sugar water on my garden plants and in return they allow me to photograph them.'

Nadav roped in snails, millipedes, ants, spiders, bees and even geckos, but reckons his favourite critter is the praying mantis. 'They are fascinating and very curious insects that always have an intelligent look on their alien faces. Their curiosity makes it very easy and fun to interact and play with them.'

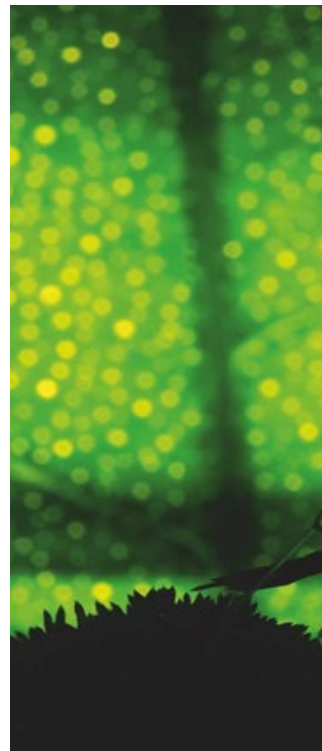


Watching a praying mantis hunt is amazing – they are very stealthy and stand still most of the time, but when they locate their prey, they wait for it to get closer and then lash out with remarkable speed to catch it. Their natural tendency to be still, combined with their curiosity, makes them perfect subjects.'

### Pray as you go

Interacting with a praying mantis involves dangling a cotton swab in front of them, just as you would dangle wool in front of a cat. 'I make them chase it in order to get them to climb to where I want, and to make them stand in the position that I need for the shot,' says Nadav.

While some readers might feel uncomfortable about making a praying mantis perform in this way, there is something very sweet and

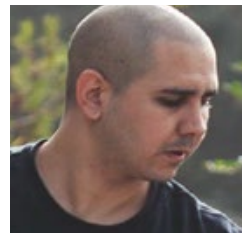




**'The Prince'**  
Canon EOS 60D,  
100mm, 1/200sec  
at f/6.3, ISO 100



**'The Widow'** Canon EOS 60D, 100mm, 1/250sec at f/4.5, ISO 100



Nadav, 33, is a BSc student in Brain Sciences who lives in Ramat Gan, Israel. He started to take photography seriously seven years ago and became 'enchanted by its magic' after getting an SLR. Nadav is entirely self-taught and enjoys shooting nature, macro and landscapes, as well as many more objects and subjects that pop into his head. See [www.aimishboy.com](http://www.aimishboy.com)

innocent about how Nadav photographs his subjects. He also claims he has a higher purpose, to make us more mindful about taking care of his tiny colleagues and their environment. 'What I was doing in "Wonderland" was trying to reveal a different side to all those tiny creatures, and show them in a different light. As a nature lover, an animal lover and a vegan, I believe we need to co-exist; most of them are not harmful to us and we usually fear them due to all sort of wrong stereotypes. Since this project was published, I get a lot of emails from people telling me of experiences with all those tiny creatures and how they now see them in a different and positive light. That's very heart warming.'

As for his next project, Nadav is heading for the seaside. He says, 'Summer is here and I don't live far from the beach, so I'm planning on spending a lot of time on the shore with my camera and my lighting equipment and seeing what strange and wonderful creatures I can find there.'

AP



**'Conductor'** Canon EOS 60D, 100mm, 1/200sec at f/14, ISO 100



**'Swirling'** Canon EOS 60D, 100mm, 1/200sec at f/5.6, ISO 100



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### NIKON Df + 50mm f/1.8G AF-S GOLD EDITION

In November 2014, Nikon Japan announced a very special limited-edition black and gold model of its Nikon Df camera. The new model was only available in Japan in limited quantities and was released by the end of the year. The body-only model was released in a limited run of only 600 units. The kit edition included a special gold version of the AF-S 50mm f/1.8G Nikkor in a 1,000-unit run. To pair with the limited-edition camera, Nikon also introduced a number of gold accessories, which include a gold shutter release AR-11G and a AN-DC9G matching strap.

With the Nikon Df Gold, Nikon opted for a much more subtle approach than they have done in the past with the Nikon FM Gold and Nikon FA Gold, only giving it a few gold accents where they would have the most impact. This subtlety also means Nikon's rendition is much more attractive and we are informed it was an immediate sell-out in Japan. Grays of Westminster are delighted to announce they have secured an example of this unique kit. NEW £5,000



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# Fairfield reflections

The **Displace Filter** is often overlooked, but it can be a great tool for transforming irregular surfaces, as **Phil Hall** shows in this reflection technique

**T**ucked away among the plethora of Photoshop filters is Displace, which is perhaps one of the oldest filters in the programme's arsenal. Designed to allow you to place artwork realistically on an irregular surface, it is perfectly suited for overlaying text onto a brick wall, for example, and will ensure the text follows the contours of the bricks. This displacement mapping requires two elements – the image (or text) you wish to distort and the picture you want the first image to overlay (the displacement map). It works by interpreting the brightness value of greys in the map.

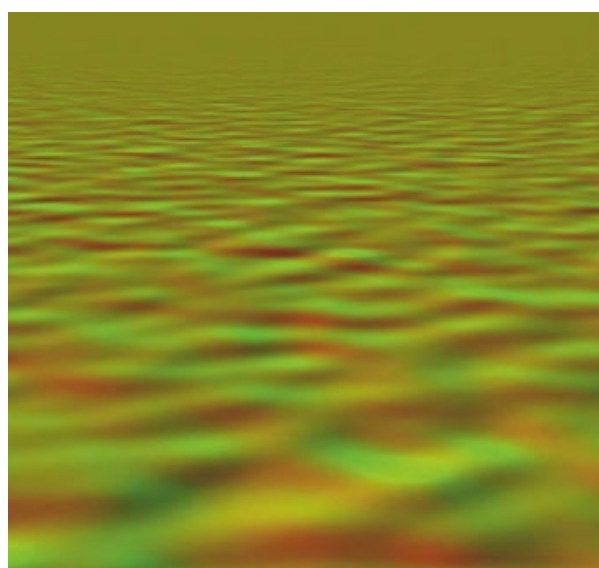
That's one way of using the Displace filter, but it can also be used to create a lifelike water reflection. This is achieved by making your own displacement map, which can then be applied to a flipped image so it appears as a reflection.

## Things to consider

To achieve a successful result, you have to consider the image you use. Images from a higher viewpoint tend to look a little awkward, while those shot from a lower angle look more natural. As the image is going to be flipped, you need to look for a point where the two elements can be joined seamlessly so it won't look out of

place. You also need to think about the format of the image you pick – portrait format doesn't really work, because once the image is flipped you'll be left with a long, thin canvas.

As you can see from the shot we've used here, the angle is low and, thanks to the uncluttered foreground, the join between the images is quite natural. While this technique naturally lends itself to landscapes, don't be afraid to experiment with other subjects.



This Photoshop Displacement Map recreates water



Using the Displace Filter gives the impression of water flooding the foreground

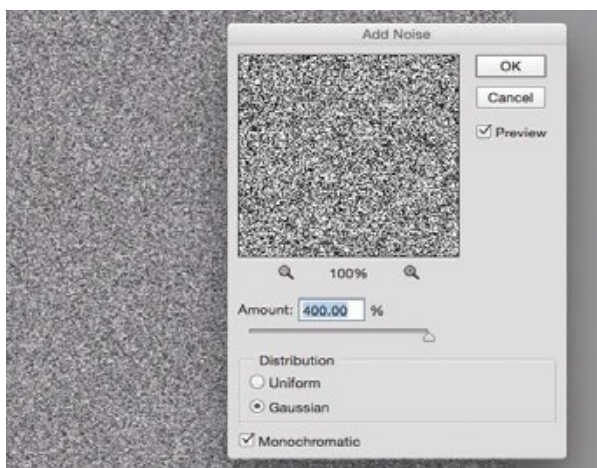
ALL PICTURES © PHIL HALL





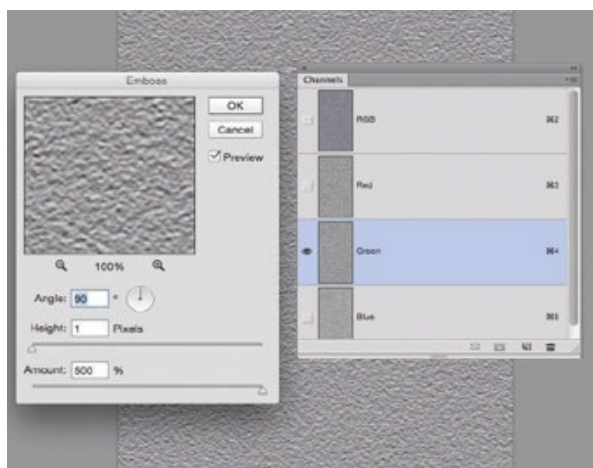


## STEP BY STEP



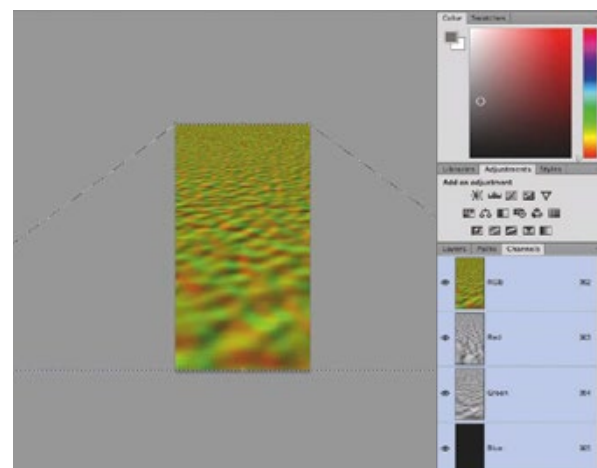
### 1 Displacement Map

Go to File>New and create a new document at 1,000x2,000 pixels, in RGB mode with white as the fill. Once opened, go to Filter>Noise>Add Noise and in the pop-up box set the amount to 400% and Distribution as Gaussian, with Monochromatic ticked. Then go to Filter>Blur>Gaussian Blur and set the amount to 2.0px.



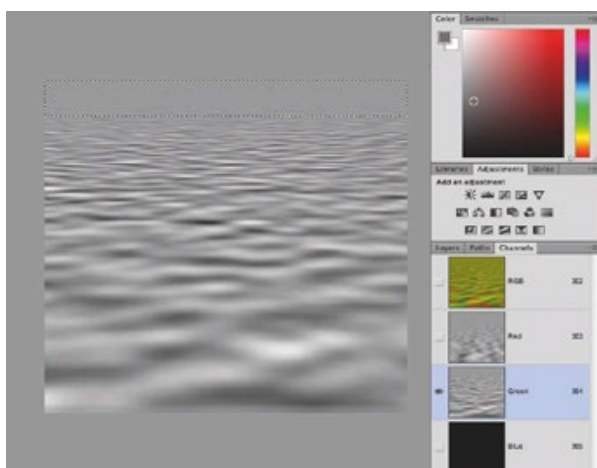
### 2 Emboss

In the Channels palette, select the Red channel, then Filter>Stylize>Emboss. Set the angle to 180°, height at 1px and amount to 500%. Then select the Green channel and Emboss again. This time set it to 90°, with everything else the same as before. Select the Blue channel and go to Edit>Fill and fill with black.



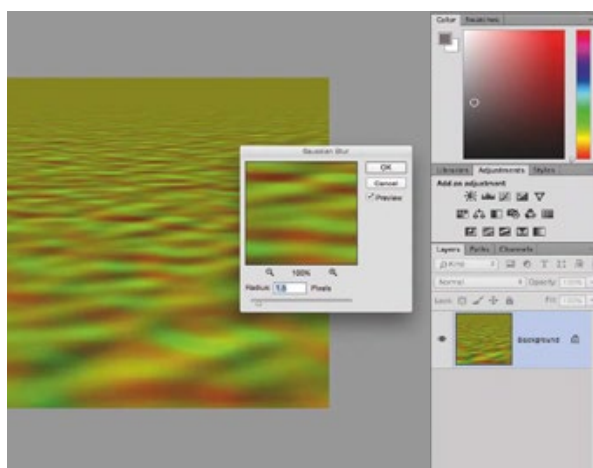
### 3 Transform

Select the RGB layer and then select the Layers palette. Go to Edit>Transform>Perspective, pulling a bottom corner outwards until the width is 600%. Hit return and repeat. Resize the image by going to Edit>Transform>Scale, setting the height to 50%, with the white space cropped to leave a 1,000px square file.



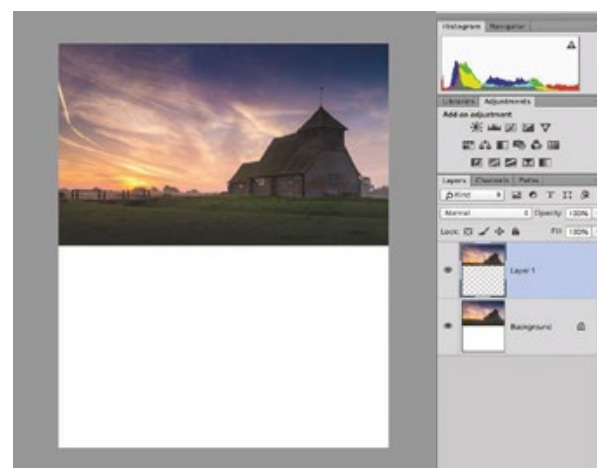
### 4 Add distance

Return to the Channels panel, select Red, hit Q for Quick Mask Mode and draw a Gradient (white to black) from top to bottom before hitting Q again. Go to Edit>Fill and select 50% Grey. Select the Green channel, hit Q and draw another gradient – this time from the top down, but only by 15-20%. Hit Q and fill with 50% grey.



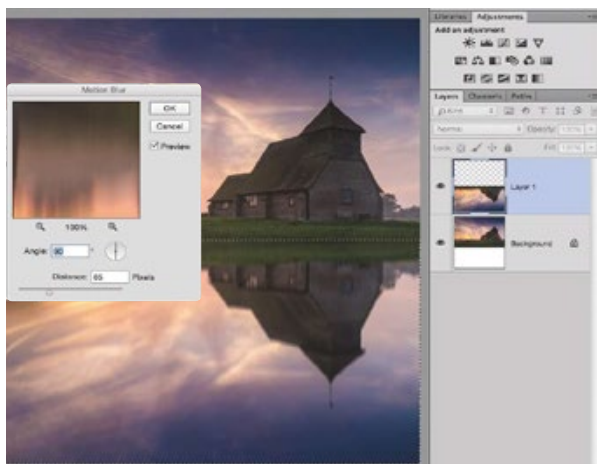
### 5 Blur and save

Select the Layers palette and apply a Gaussian Blur of 1.5px before saving. It's important to save it as a Photoshop PSD file, ensuring Maximum Compatibility is applied – if you're unsure, got to File>Preferences>File Handling. With the Displacement Map saved, we can now look at applying this to an image.



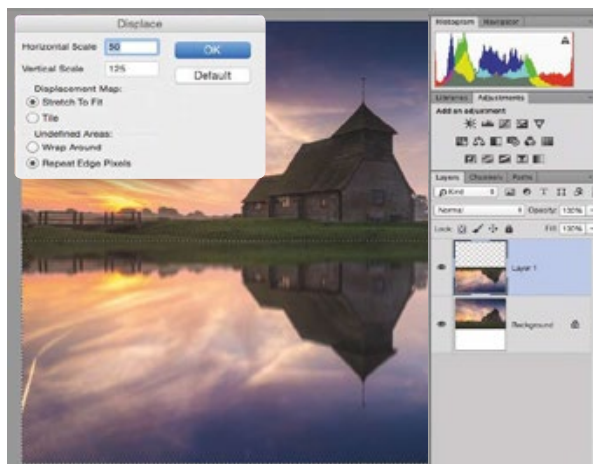
### 6 Select image

Open a suitable image to apply a reflection to and extend the Canvas (Image>Canvas and in the pop-up box, set the Anchor point in the top middle, setting the Height at 200%). Then make a selection, paying attention to the point you want the reflection to begin. Hit Ctrl+C and then Ctrl+V to paste into a new layer.



### 7 Flip

Go to Edit>Transform>Flip Vertical and then move it into position. Crop the image if necessary before holding down Ctrl and clicking on the flipped thumbnail in the Layers palette to make a selection. Go to Filter>Blur>Motion Blur and enter an angle of 90° and a Distance of 65px to soften the image.



### 8 Add ripples

Select Layer 1, hit Ctrl and click on the thumbnail. Go to Filter>Distort>Displace. In the pop-up box, set the Horizontal Scale to 50 and Vertical Scale to 125 (you may need to experiment), select Stretch To Fit and Repeat Edge Pixels, then hit OK. Find where your Displacement Map is saved and watch the magic happen.



### 9 Finishing touches

To finish, go to Layer>New Layer, then select the Gradient Tool from the Toolbox, picking 'Foreground to Transparent' as the Gradient. Select a dark grey as your foreground colour and then apply a gradient from the bottom to the middle of the image. Change the Blending Mode to Multiple and reduce the Opacity.



# Japanese refinement

## Introducing the new fit + slim range from Marumi

The new Fit + Slim range of filters from Marumi boast a lightweight, ultra-thin frame that still enables the user to attach a lens cap securely, thanks to the newly developed high-pressure press method.

Manufactured in Japan, the Fit + Slim range is available as a Lens Protect filter, Circular PL filter and UV filter. These Eco-friendly filters are made of lead free materials with multi coating glass and satin finished frames for ultra low reflection.

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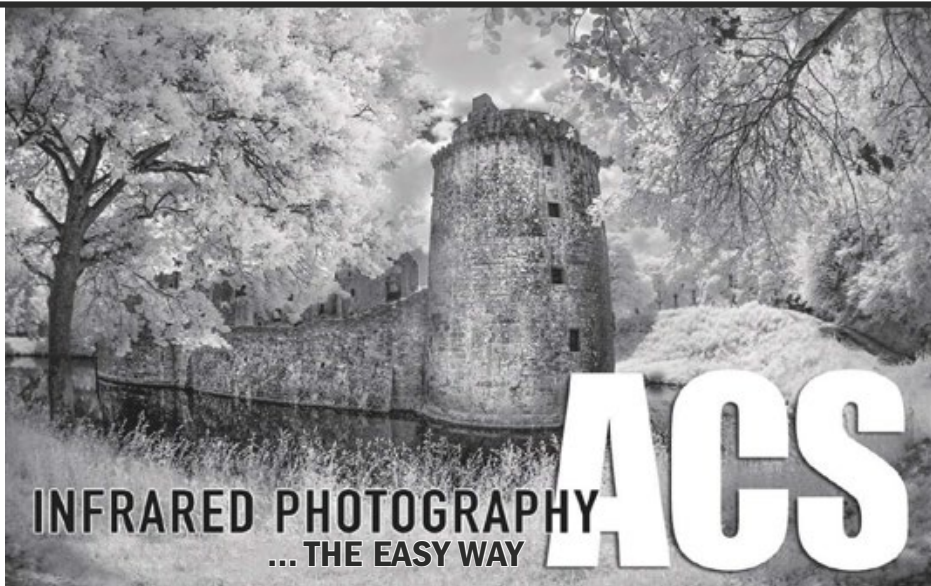
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# Storm Over Tyneside

## By Anita Nicholson



**Anita Nicholson** discusses the cloudburst scene she saw develop over Tyneside, and how photographers can generate income from their work. She talks to **Oliver Atwell**

**O**n my way home on the Metro following an all-day conference in Newcastle in May, I could see that the sky to the north and east, over the coast, was looking very dark. My partner sent me a text to say they'd just had an intense hail storm at home. So, as soon as I reached my stop at West Monkseaton, I ran to my car and drove straight to the nearest stretch of coast. I parked in the first space I came to and dashed out to the edge of the small cliffs overlooking the beach at Whitley Bay. From there I could see the storm front coming in from the north as it approached St Mary's Lighthouse. The storm clouds were like nothing I'd seen before; it looked as if a tidal wave of cloud was sweeping off the coast and the light was right behind it. It wasn't exactly sunset, but the light was coming from that sort of direction. It backlit the clouds and gave the whole scene an amazing feel. The sheet of rain and hail overwhelmed the lighthouse and looked superb as the storm swept out to sea. I quickly grabbed my iPhone 4 and took a shot. There were several other

people also taking pictures of the storm with their phones – we were all grinning from ear to ear at the fantastic view! I did a quick edit using the Snapseed app, before sharing it on Instagram and Twitter.

St Mary's Lighthouse happens to be one of my favourite places to visit. I'm often there taking photos with my Canon EOS 5D Mark II, and either a 50mm or a 17-40mm lens. As I'd been at

**'It looked as if a tidal wave of cloud was sweeping off the coast and the light was right behind it'**

the conference, I didn't have it with me on that day. A few of my friends, many of whom are photographers, joked that I was at the right place at the right time, with the wrong camera. I'd say that's most certainly not the case. These days, smartphones are capable of producing incredible images.

I'm very much a Northumberland photographer. I love Blyth and other places in the wider Northumberland area, like

Bamburgh and Dunstanburgh. I'm a bit of a geology geek so I think those coastal areas are wonderful.

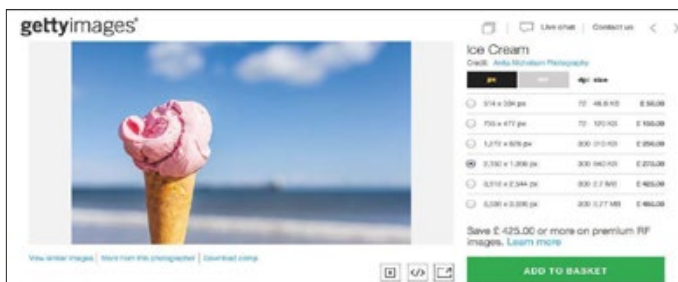
I've recently been lucky enough to start working on commissions. I like selling my pictures and am over the moon that people would want to buy my shots. It's a huge compliment and I am very grateful. That said, I wouldn't say I'm a born salesperson – hence, I've also gone down the stock photography route (see below).

In the beginning I donated some of my images to charity – like the Samaritans who made a calendar out of my work, which helped them raise several thousand pounds. I also worked for a not-for-profit Northumberland development company called Arch. They liked my work and put some of my images in their boardroom, where a visiting marketing company saw them and offered me a commission to photograph the grounds of a prestigious estate in Falkirk. That meant I had to set myself up as a business. They took a chance on me and I went for it. That was the start of it all and has led to a variety of commissions.

AP

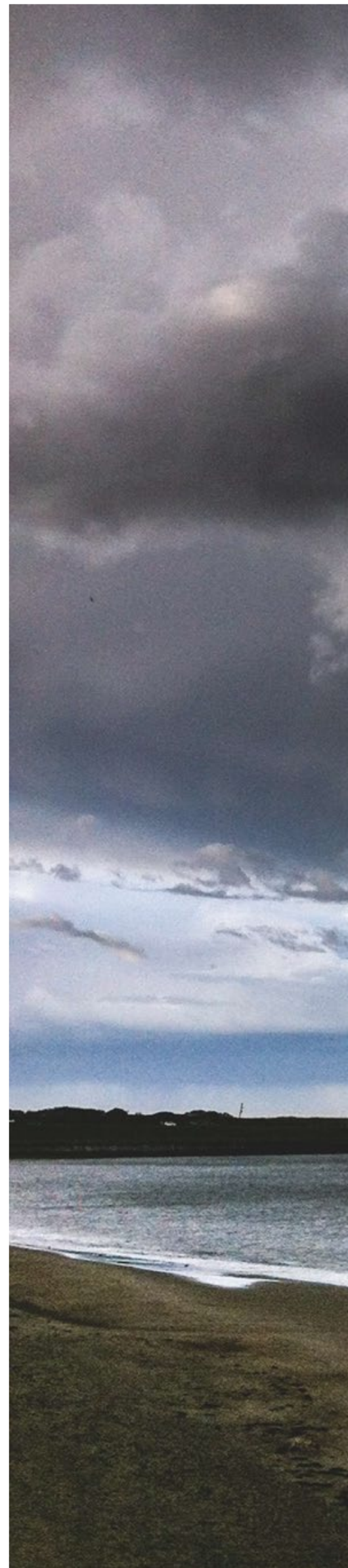
### STOCK PHOTOGRAPHY

MORE than any other form of income from my pictures, I've gone down the stock photography route. I'm with Getty Images and Alamy Stock at the moment. I'm really not in this to make a fortune; instead it's been a nice trickle of income to help fund trips – and it beats having a bunch of my images going to waste on a hard drive. Admittedly, keywording is as boring as anything, but that really is all I have to concern myself with. We're very lucky to live in the digital age; you



just never know what will happen. When I was with Arch, the Northumberland development company, they asked me to take a picture of an ice cream as a promotional image for upcoming workspaces in Blyth. The nice thing was that I was free to use the image on

Getty and it's one that just keeps on selling and selling. I don't necessarily get a massive return from the images, but it's nice to be able to do something with them and put them out there in the world for people to see.









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# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



1

## Chris Dale, Nottinghamshire



Chris's passion for photography grew from his enjoyment of nature. 'I primarily photograph landscapes, often with man-made aspects included,' says Chris. 'I also enjoy using long exposures with clouds and water. This allows me to both show movement and, going further, helps to make things appear minimal and calm.' Chris intends to develop his skills at photographing people, particularly as he has a baby on the way and would like to use photography to preserve these cherished memories.

### Dawlish Sea Groyne

1 Chris made sure to pick the right shutter to allow for just a subtle degree of texture to be left in the water

Canon EOS 400D, 10-22mm, 30secs at f/11, ISO 100, tripod, ND filter, shutter release

### Canal Boat on Misty Trent

2 'The mist leads to a relatively flat, low-contrast light, but this allowed me to pull focus on the boats where the paintwork made them stand out,' says Chris

Canon EOS 500D, 17-50mm, 1/50sec at f/8, ISO 100

### Reflections of Branches

3 By using a long lens (which he happened to have for birdwatching), Chris has cut out any distracting background elements

Canon EOS 500D, 70-300mm, 1/800sec at f/4, ISO 400



2



3





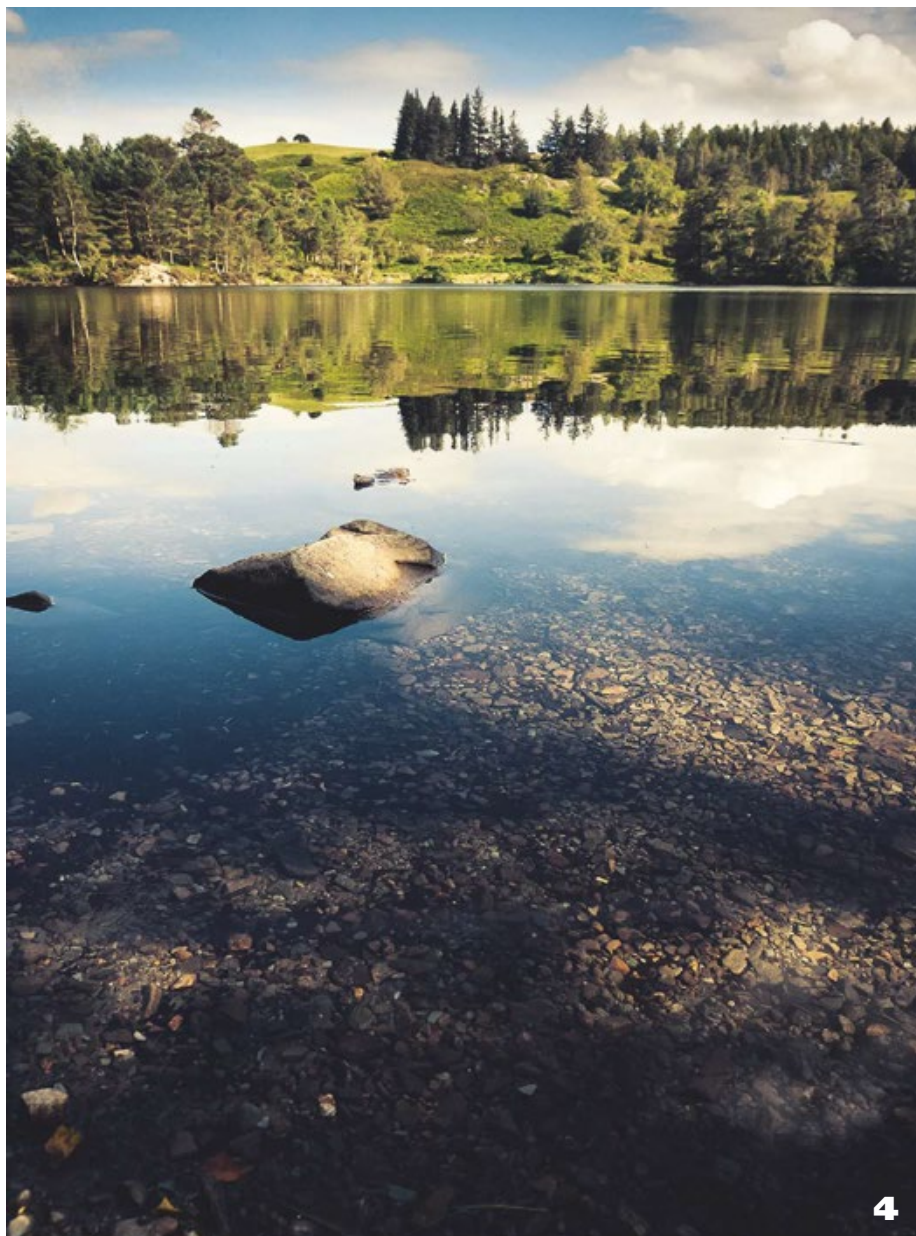
## Helicon Focus Pro

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### Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/portfolio](http://www.amateurphotographer.co.uk/portfolio)



### Tarn Hows Reflections

**4** This is a great example of how you can use reflections to create compositional balance

Canon EOS 500D, 17-50mm, 1/60sec at f/8, ISO 100, ND grad, polariser

### Yorkshire Barn

**5** Chris has challenged convention by placing his subject dead centre in the frame

Canon EOS 500D, 17-50mm, 1/125sec at f/11, ISO 200

### Ribblehead Viaduct

**6** By shooting in the evening time, Chris has captured some incredible side light and shadows through the arches of the viaduct

Canon EOS 500D, 17-50mm, 1/160sec at f/8, ISO 100







### Earth and Sky

**1** The patterned altocumulus clouds add a vital dimension to this image  
Canon EOS 7D, 17-40mm, 1/320sec at f/8, ISO 100, tripod, polariser

### Winter Mist on Dam

**2** There are so many elements to enjoy here: the rich colours, the light, the location, even the ducks  
Canon EOS 30D, 17-40mm, 1/60sec at f/11, ISO 100, tripod, polariser



### Craig Gurnett, Australia



‘Landscapes are my passion,’ says Craig. ‘I enjoy the solitude of watching the sun come through a misty morning, the play of light across the land and how the sky changes during the golden hours of dawn.’ While Craig enjoys visiting famous locations to photograph, he gets more pleasure from capturing beautiful images in less obvious settings – an approach that was inspired by American landscape photographer, Marc Adamus.







## Burnt Trees in Snow

**3** 'Devastating bushfires had passed through this area four months previously,' says Craig. 'When I heard the forecast for snow I thought there might be a unique photographic opportunity' Canon EOS 7D, Canon EOS 30D, 17-40mm, 1/5sec at f/11, ISO 100, tripod

## A Glimpse of Light

**4** In this image, Craig has waited patiently so that he can use the trees to frame and highlight the rising sun in the short time before it passes behind the ominous clouds Canon EOS 7D, 17-40mm, 1/40sec at f/11, ISO 100, tripod, polariser

## Poplars on the Murray

**5** While the scene is beautiful enough, the blankets of mist help elevate it to something even more engaging. The light bleeding in from the right is another great element Canon EOS 7D, 24-105mm, 1/50sec at f/11, ISO 100, tripod, polariser



4



5



# Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

**AFTER**



## **Submit your images**

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

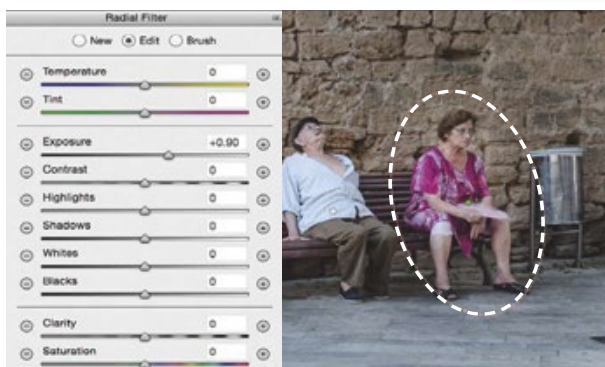
**BEFORE**



## **Removing large objects**

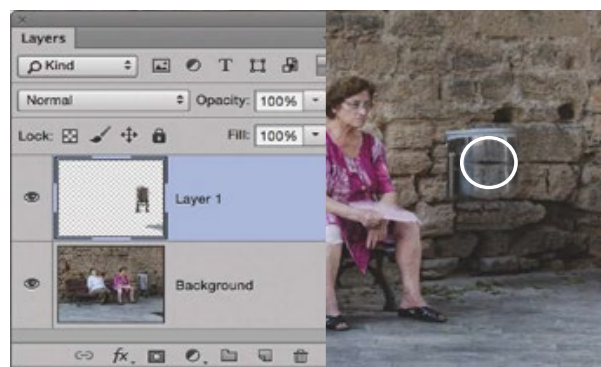
I REALLY liked this candid shot by Adrian Sadlier of an elderly couple, where the man is fast asleep and the woman appears to be lost in concentration as she cools herself with a fan. It's a shot that would work well in black & white. The main problem, of course, is all the modern street furniture, which is rather distracting. In the finished photo Adrian sent in I could see he

did an admirable job retouching these out, so I chose here to replicate this. The trick with such large objects is to retouch in stages. For example, as I removed the bin I attempted to reconstruct the wall in the background. To do this I studied the lines of the blocks and carefully sampled other sections of the wall to continue the shapes in the original image.



### **1 Apply Camera Raw adjustments**

Not a lot of tone correction was required here. I opened the image in Camera Raw and applied a few Basic panel adjustments. I then applied two Radial filter adjustments to darken the area surrounding the people on the bench. I also cropped in to remove the tree.



### **2 Remove objects**

Next, I opened the image in Photoshop and added a new empty layer. I primarily used the Clone Stamp tool to carefully remove both the grille in the foreground paving stones and the bin on the right. Because these were large objects to remove I carried out the retouching in stages, gradually cloning a bit at a time.



### **3 Convert to black & white**

I selected both layers and chose Filter>Convert to Smart Filters. I then went to the Filter menu, chose Camera Raw Filter and in the HSL/Grayscale panel applied the slider settings shown here to convert the image to black & white. I also went to the Split Toning panel to add a split-tone sepia effect.





AFTER

# Applying a cinematic crop

THE CROP aspect ratio of the photographs we take is often heavily influenced by the aspect ratio of the camera itself. With a digital SLR camera the aspect ratio is usually 3:2, while many medium-format cameras have a square format. This definitely affects the way photographers shoot. Personally, I like to shoot with a view of how an image might be cropped

afterwards – something that stems from my background as a commercial photographer where I always second-guessed how an art director might eventually want to use my photos. With this particular image by Javaid Akhtar there were a lot of interesting things going on, but their arrangement suggested it would best suit a cinematic crop format.

BEFORE



## 1 Crop the image

The first step was to apply a cinematic-style crop. The aim here was to apply a crop that hinged on the subject content and focused on the people in the image. There was also a chap on the left who had clearly spotted the photographer taking the photograph, so it helped to remove him from the scene.



## 2 Basic panel adjustments

Having done that, I went to the Basic panel in Camera Raw and clicked on the Auto button to apply an auto tone adjustment. This mostly lightened the image. I followed this by making a few further tweaks to the Highlights, Shadows, Whites and Blacks sliders to fine-tune the settings.



## 3 Add localised adjustments

Lastly, I added a Graduated Filter to darken the top section of the image. I then selected the Adjustment Brush and applied a Lightening Brush adjustment to the darker areas like the bodies and faces of the people. In this case I set the Exposure slider to +1.3.



# Clone Source panel

THE CLONE Source panel provides you with additional settings with which to control the tool behaviour when working with the Clone Stamp or Healing Brush tools. The main control you may find helpful in this panel is the Show Overlay box. When this is checked it allows you to see a preview of the source area within the destination cursor area. This can be particularly useful when cloning or healing details where you need to see

a preview before you click to apply the cloning. This is especially helpful as it can aid the alignment. However, sometimes the overlay can prove distracting, so I don't recommend you have it switched on all the time. The other useful option is the Rotation Angle field box. You can use this to adjust the angle of the clone destination relative to the source, which, for example, can help when retouching along a curve.



**Martin Evening** is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit [www.martinevening.com](http://www.martinevening.com)



If you want to **shoot video with your DSLR** but don't know where to start, then **www.thevideomode.com** is the place to head for expert advice

# THE VIDEO MODE

In association with

**Canon**

ALMOST every new digital camera has the ability to record video footage, but for many photographers the transition from stills to moving images can be a daunting one. What exactly do all those recording formats mean? How do you set up the shutter speed for video? How do you focus the lens? What about recording sound? There are so many questions, and all of them need answering.

Thankfully, help is at hand from The Video Mode, a new website from the publishers of *Amateur Photographer* and *What Digital Camera*. The site offers comprehensive advice on shooting video – with tips ranging from the basics you need to know when starting out, to more advanced questions on shooting raw video footage. Plus, it'll feature insights and techniques from leading videographers, as well as camera and equipment reviews. Basically, The Video Mode has everything you need to help you get started recording video with your digital camera.

## Shutter speeds and ND filters

When shooting stills, you can shoot at any shutter speed you like – or at least whatever shutter speed is appropriate for the effect you're aiming for and the environment you're working in. You can capture images right up to 1/8,000sec (if your camera has that function) right down to long exposures lasting a number of seconds. However, with video you're limited to a single shutter speed while recording, and that shutter speed depends on the frame rate you're shooting at. Most of the time this will be either 24 or 25 frames per second (fps), and because of the '180° shutter-angle rule', which goes back to shooting on film, your shutter speed should be double your frame rate.

For example, when shooting at 25fps, your shutter speed should be 1/50sec. If your

camera can shoot at 50 or 60fps, your shutter speed should be 1/100sec or 1/125sec. The reason for implementing this 180° rule is that it helps to record video that contains natural movement.

If the shutter speed is too slow you'll get blurred movement, while if you shoot at a shutter speed that's too high the people's movements in your scene will look robotic or as if they were recorded in stop motion. Sticking to the 180° rule will give you the most natural movement.

Having to stick with a fixed shutter speed can feel limiting for those of us who are experienced in stills photography. If you're outdoors shooting at 1/50sec, at your lowest ISO and you want to use a wide aperture, you'll often find that the scene is overexposed. The natural tendency for a photographer is to increase the shutter speed, but because we can't do that when shooting video we instead have to use ND filters to reduce the amount of light entering through the lens.

For more about using ND

**ND filters reduce light entering the lens, when you can't increase shutter speeds**



filters with video, visit **www.thevideomode.com/filters**

## Recording sound

Unless you're planning to record a silent movie, audio recording and quality are some of the most vital components in the video-making process. No matter how good your pictures are, weak audio will make your efforts seem amateurish. In fact, great audio can disguise poor visuals.

Most cameras have a tiny microphone built in and these are fine for home videos and candid video recording, but built-in microphones aren't much good if you want to produce videos of a high standard.

Built-in mics are small and omnidirectional, which means they pick up sound from all around them. They're also very susceptible to the noise from wind. To improve the quality of



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your audio, it's best to use external microphone options, and to use a good pair of headphones to monitor the sound you're recording. There are many different types of microphones available, and which you use will depend on what you are recording.

Watch our video



External microphones can help improve your sound quality

demonstration of the different microphones that are available for recording audio at [www.thevideomode.com/audio](http://www.thevideomode.com/audio)

### Keep it steady

A wobbly camera is annoying – not to mention amateurish – to watch, so keep the camera steady while filming. Use a tripod or monopod for shots that are fixed, while for roaming shots try to shorten the camera strap and pull it taut against the back of your neck, or shorten a monopod and keep it attached to act as a counterweight.

Although image stabilisation does a satisfactory job in some cameras and lenses, a device specifically designed to keep footage smooth and steady is a far better option. These can range in price from £20 shoulder rigs or stabilisation devices to equipments that costs thousands of pounds.

To read our reviews of video accessories, visit [www.thevideomode.com/equipment](http://www.thevideomode.com/equipment)



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THE COMPETITION CLOSING DATE IS FRIDAY 31 JULY 2015



# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Manfrotto Lumie series LED lights

£44.95 – £99.95 • [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

**Callum McInerney-Riley** tries out the latest addition to Manfrotto's continuous lighting range

### At a glance

- Lightweight continuous LED lights
- Rechargeable Li-Ion battery
- Tripod and hotshoe mount included

MANFROTTO Lumie LED lights make up a new range of compact, inexpensive and high performance lights for the enthusiast photographer. They sit below the high-end Manfrotto Spectra range of LED light panels.

Rather than having lots of small LEDs, the Lumie range features Manfrotto's new super-bright surface-mount LED technology. In simple terms that means fewer, bigger and brighter LEDs than the Spectra models. There are three sizes of the Lumie light available: the smallest is the Lumie Play that features three LEDs, while the medium-sized Lumie Art has six and the largest, the Lumie Muse, has eight. As you'd expect, the bigger the unit the more light power it's capable of outputting.

Rather than taking AA or AAA batteries, the Lumie series has a Li-Ion battery that recharges via Micro USB. This is a big advantage, as the unit is more convenient and considerably smaller when compared to similar AA/AAA battery-powered models. However, it's worth noting the rubber plug to protect the micro USB port isn't attached and is very easy to lose. But apart from this, the build quality is excellent.

### Conclusion

For shooting small, still-life subjects or adding some light into product photography, the Lumie Play and Art are very useful tools, while the Muse is suitable for both these kinds of projects but is also big enough to act as a fill-in for larger subject matter like portraiture. The light coverage is very good and means that, for videographers and photographers alike, these are superb continuous lights.



Lumie Muse with an orange filter attached



### Snap-fit attachments

Colour balancing filters are included and help adjust the colour temperature of the light. These simply snap-fit onto the front.



### Tripod and hotshoe mount

The Muse comes with a ball-and-socket mount, while the Play and Art have fixed forward-facing ones



The 3-LED Lumie Play

**Amateur Photographer**  
Testbench  
**GOLD**  
★★★★★

### OPTIONAL EXTRAS

#### Lumie Series Accessory Classic Filter Kit

£12.95

Designed to give the lighting more creative potential, this set of eight comprises primary green, red and blue and a blue and orange colour balance filter, plus soft, medium and heavy diffusers.



#### Lumie Series Accessory Portrait Filter Kit

£12.95

The portrait kit consists of eight filters and diffusers perfect for portraiture. These are pink rose, peach, Tuscan sunset, summer tan, amber sunrise, blush, and a soft and silk diffuser.



#### Lumie Series Accessory Multicolour Filter Kit

£12.95

This collection offers eight vivid coloured filters to use for creatively lighting a subject. Unlike Manfrotto's other filter kits it doesn't come with diffusers or colour balances.





# Eyefi Mobi Pro 32GB

£65 • [www.eyefi.com](http://www.eyefi.com)



The supplied USB card reader makes connecting to your computer easy

IF, LIKE me, you own a camera that doesn't feature built-in Wi-Fi, but you like the idea of wirelessly transferring your images to a device – whether a smartphone, tablet, PC or Mac – you'll want to look at purchasing a connected memory card.

The Eyefi Mobi Pro 32GB SDHC memory card integrates the functionality of Eyefi's Mobi cards with the advanced features of its X2 Pro card. In a nutshell it's the company's most advanced SD card to date, and allows you to transfer raw and JPEG files wirelessly.

To use it, I first downloaded the Eyefi Mobi desktop software onto my MacBook (which took less than five minutes) and entered the activation code that came with the card. I then plugged the Mobi Pro card into my laptop using the supplied USB reader, and connected it to my home Wi-Fi network. This allowed me to use my home Wi-Fi to automatically upload images, including raw files, straight to my laptop.

Users will quickly discover the desktop software is fairly basic and that the Eyefi Mobi app (free from iTunes and Google Play) is more intuitive with options to browse images, create albums and quickly share via email or social media. There's also the option to setup an Eyefi Cloud

account: a year's membership with unlimited storage space is included for free, after which it costs \$49.99 (about £32) per year.

Once you get your head around how the Eyefi Mobi Pro works and have started to integrate it into your workflow, you'll realise it's a very sophisticated device.

If you don't own a camera with built-in Wi-Fi, but are looking for a way of transferring your images instantly, this is currently one of the most advanced Wi-Fi cards available on the market and is certainly worth a closer look. **Michael Topham**

The Mobi Pro 32GB is Eyefi's most advanced SD card to date



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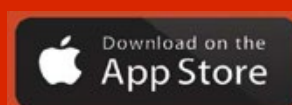


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The Leica Q's 3.68-million-dot electronic viewfinder is the highest resolution commercially available







At a glance

- 24.2MP, full-frame CMOS sensor
- ISO 100-50,000
- Leica Summilux-M 28mm f/1.7 Asph lens
- 10fps continuous shooting
- 3.68-million-dot EVF
- 3in, 1.04-million-dot touchscreen
- Price £2,900

# Leica Q (Typ 116)

Everyone is raving about it, but just what makes the **Leica Q** so good? **Richard Sibley** puts this premium compact camera to the test

For and against

-  Premium build and construction
-  Superb electronic viewfinder
-  Fast AF especially with touchscreen
-  Excellent black & white mode
-  High price
-  No external microphone socket for video

Where in the range



**Leica M (Typ 240)**  
Price £5,250  
Leica's flagship camera features interchangeable lenses and a 24-million-pixel full-frame sensor



**Leica X (Typ 113)**  
Price £1,550  
This premium compact camera has a fixed 35mm equivalent f/1.7 lens that partners a 16.2-million-pixel APS-C sensor

Data file

Sensor	24.2-million-pixel, full-frame CMOS sensor
Output size	6,000x4,000
Focal length mag	1x
Lens mount	28mm f/1.7
Shutter speeds	30secs-1/16,000sec
ISO	100-50,000
Exposure modes	PASM + 11 scene modes
Metering	Evaluative, centre, spot
Exposure comp	±3EV in 1/3 stops
Drive	Up to 10fps
Movie	Full 1080p at 60 or 30fps
LCD	3in, 1.04-million-dot touchscreen
Viewfinder	3.68-million-dot EVF
Focusing	Contrast detection
External mic	No
Memory card	SD, SDHC, SDXC
Power	BP-DC12 Li-Ion battery
Dimensions	130x80x93mm
Weight	640g (inc batteries)

Ever since digital photography went mainstream, Leica has been stuck between a rock and a hard place. Traditionalists want Leica to stick as close to its heritage as possible, while others see the company as something of a relic, making expensive cameras that offer little in the way of innovation. As you'd expect, the reality is somewhere between the two.

Leica's M-mount rangefinder cameras are beautifully manufactured, but they come at a premium price and offer little in terms of image quality that you can't find elsewhere for less money. The company's compact cameras are re-badged Panasonic models, with a red-dot logo and the Leica levy added to the price.





As for its own fixed-lens compact cameras, like the X series, Leica has never managed to capture the essence of what it is to use a Leica rangefinder camera – until now.

The Leica Q is a game changer. The company's X-series cameras, with their 16.2-million-pixel, APS-C-sized sensors and lack of viewfinder, failed to capture the imagination and don't offer the same experience as the Leica M rangefinder. Plus, they have to fight fierce competition from the likes of the Fujifilm FinePix X100 series. However, the Leica Q is a different beast. For this new line, Leica seems focused on the experience of using the camera. If that experience means breaking with some users' preconceived ideas of what Leica cameras are about, then so be it.

### Features

So just what has Leica done to make the Q work so well? Let's start with the sensor. The Q features a 24.2-million-pixel, full-frame CMOS sensor. To date, the only compact cameras to rival this are the Sony Cyber-shot DSC-RX1 and RX1R. This means that the Leica Q stands out in the already crowded premium compact-camera market.

Next is something that's not typical of Leica – a 3in, 1.04-million-dot touchscreen. The Leica T (Typ 701) compact system camera also uses a touchscreen, but targets a younger set of photographers. Nowadays, touchscreens are almost standard, so it's perhaps not such a surprise to see one on a classically-styled Leica.

However, the final key feature is a surprise: a built-in 3.68-million-dot electronic viewfinder.

With a resolution this high, the electronic viewfinder in the Leica Q is the highest in any commercially available camera. There are 5-million-dot EVFs in development, but currently Leica can claim a first. It's a real feather in its cap for the German company to beat major electronics companies like Sony and Panasonic to this.

Leica rangefinders obviously use an optical rangefinder mechanism, and in the past Leica's X-series models have had optional optical or electronic viewfinders. Incorporating an electronic viewfinder in the Leica Q is sure to raise eyebrows, with many people asking if the EVF is a sign of Leica

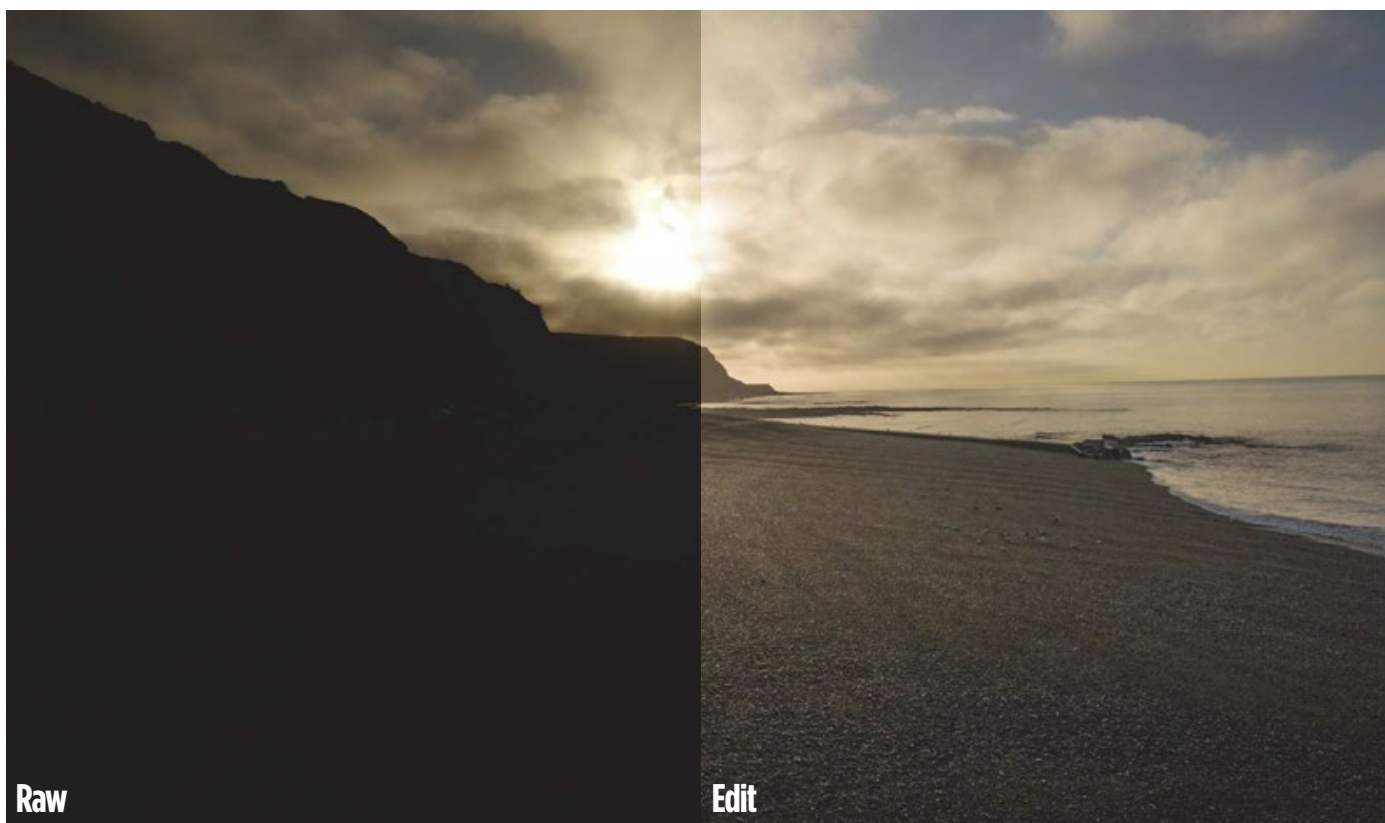
forsaking its roots. With a touchscreen as well, the Leica Q doesn't seem much like the Leica cameras we know at all.

Regarding the more conventional features of the new camera, the Leica Q has a sensitivity of ISO 100-50,000. Shutter speeds range from 30secs-1/2,000sec and are available via the mechanical shutter. In another concession to modernity, the Q also has an electronic shutter. This automatically kicks in at 1/2,500sec and allows shutter speeds of up to 1/16,000sec.

Fixed to the front of the Q is a Leica Summilux-M 28mm f/1.7 Asph lens. The aperture is controlled via an aperture ring on the front of the lens, and a manual focus ring sits just







At low sensitivities, a lot of detail can be recovered from the shadow details of raw images, without introducing noise

behind this. There's also a ring that switches between the lens's standard and macro mode. This clever piece of engineering shifts the optics forward, and even reveals a new focus-distance scale. The result is that the shortest focus distance switches from 30cm to 17cm.

The 28mm lens is also optically stabilised. Looking into it, you can see the stabilisation element moving to counteract any camera shake – an impressive and intriguing thing to view.

A feature on the Q that was previously found on the Leica T is built-in Wi-Fi. This is used with a dedicated Leica Q app that's available for both Android and iOS via their respective app stores.

Elsewhere there is quite a comprehensive, if somewhat standard, array of features. The camera has the usual set of exposure and metering modes, as well as a set of scene modes. The Q can shoot continuously for up to 10fps, as well as capturing video at a full HD 1920x1080 60p or 30p resolution.

### Build and handling

If you've ever used a Leica rangefinder camera, you'll pick up the Leica Q and feel something instantly familiar. Its aluminium top-plate and magnesium-alloy body give the camera a reassuring weight. The chunky body and rounded size mimic the look and feel of a Leica M-series camera.

As with all Leica cameras, the Q is quite understated. It has a

simple matt-black finish on the body, with a textured front to aid the grip. The famous red-dot logo adorns the right of the camera's body, while the top-plate is flat and the sunken hotshoe is flush

with the body. A cutaway to the left of the camera is home to a shutter button and shutter-speed dial. A control dial and video-record button sit within this cutaway half towards the top

of the camera.

The rear of the camera also has a simple layout. Five small buttons sit to the left of the screen, with a small directional control on the right. The emphasis of the Leica Q has obviously been on simplicity and design, but it is important that any design is functional – after all, a camera is a tool to use rather than look at.

I can often judge what I really think of a camera by whether I forget that I'm reviewing it and just enjoy using it – and this definitely happened with the Leica Q. With the sensitivity set, the metering on evaluative, the autofocus turned on and the camera in aperture-priority mode, I just started shooting. After a few hours, I noticed something interesting: I'd gradually turned off most of the automatic features and was focusing and exposing all my shots manually. This is something that I tend not to do. I'll do it as part of the testing process, to see what the camera is like in these modes, but with the Leica Q it was different – it was instinctive.

The explanation for this sudden

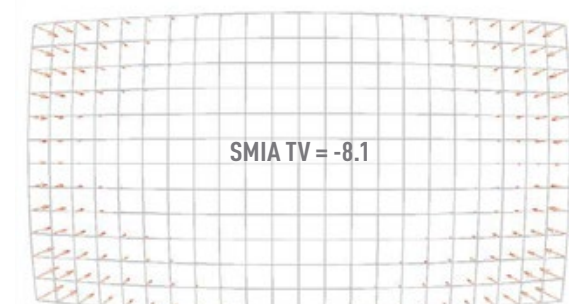
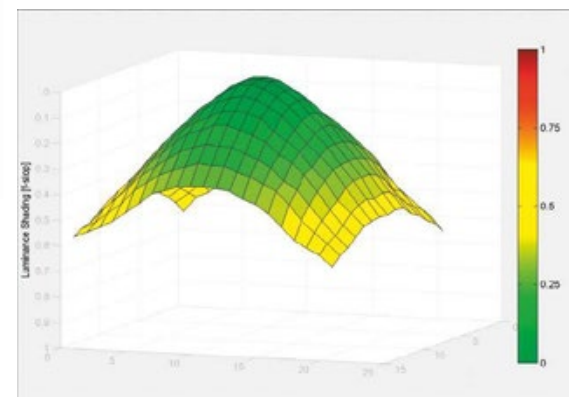
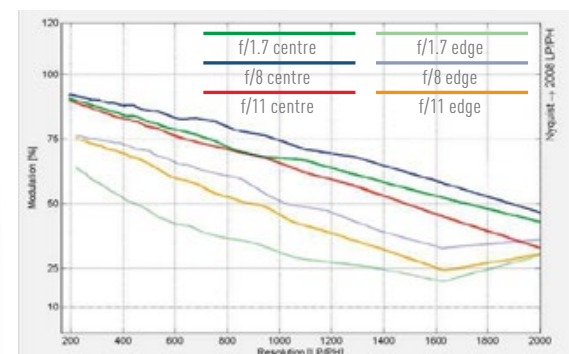
## Leica Summilux-M 28mm f/1.7 Asph lens



WHEN a lens is fixed, it's important that it's a good match for the camera, and although some may question the decision to opt for 28mm rather than 35mm, I found that I was able to achieve a variety of images without feeling too compromised.

The lens is constructed of 11 elements in nine groups, with three of the elements being aspherical. As you would expect from Leica, the lens feels good in the hand, with a reassuring level of torque on both the aperture and manual-focus rings.

The 28mm f/1.7 lens is extremely sharp, especially when shooting between f/5.6 and f/8. Sharpness starts to drop at f/11, with diffraction becoming obvious at the smallest aperture of f/16. There is barrel distortion, but this is corrected, even in raw files. The lens is similar to other modern lenses we've seen where design is balanced with what can be easily corrected, to create a lens of fantastic quality and images that match.







The in-camera monochrome mode produces some fantastic images

switch to manual is all to do with the handling. It just feels right to operate the Leica Q in this way, and that's down to the sum of its parts. You expect the camera body to be straightforward and refined, but it's the features you wouldn't expect from Leica that make the Q shine.

This may seem like blasphemy to some, but it's the EVF that sets the Leica Q apart. With such a high resolution, the EVF is the closest thing to using an optical viewfinder I've encountered. When manually focusing the lens, the slightest turn of the focus ring presents a magnified view in the electronic viewfinder window, or on the rear LCD screen. As the resolution of the EVF is so high, you can see when the tiniest details are in focus.

What's more, the standard Leica focusing lever on the underside of the lens makes manual focusing easy. This combination makes the Leica Q one of the best cameras to manually focus that I have used in a long time.

While the key exposure features

are accessed on the body of the camera, you need to go into the menu system of the Leica Q to change some of the more advanced settings. The layout of the menu is straightforward, with all the menu settings placed in a long list. It may not be the most advanced set of menu settings, but in keeping with the principles of Leica design, it contains enough features to tweak how the camera operates without being excessive.

Comparisons are often made between Leica and electronics giant Apple. This is somewhat fitting, as the best way to describe the way the Leica Q handles is that 'it just works' – a phrase often said at the launch of Apple products.

### Autofocus

While it's fair to say that Leica cameras aren't especially known for their fast autofocus speeds, the Leica Q comes as something of a surprise. The camera uses contrast-detection autofocus. Just a few years ago, this was vastly inferior to the much faster phase-detection type of

## Focal points

The Leica Q inherits much of its design from the classic styling of the Leica M

### Silent operation

Everything about the Leica is quiet, making it perfect to use when you don't want to draw attention to yourself.

### USB 2.0 and HDMI

The side of the camera houses a USB 2.0 socket for image transfer, while the HDMI socket allows connection to a TV.

### Shutter button

The shutter button has a nice response, but some may bemoan the lack of a shutter-release screw thread.

### Aperture ring

This selects the aperture, but switching to the 'A' setting puts the aperture into automatic mode.

### Focus ring

Focusing the lens feels responsive, with a good torque on the focusing ring. Using the small button on the focus lever, the lens can be put in its AF mode.



### Hotshoe

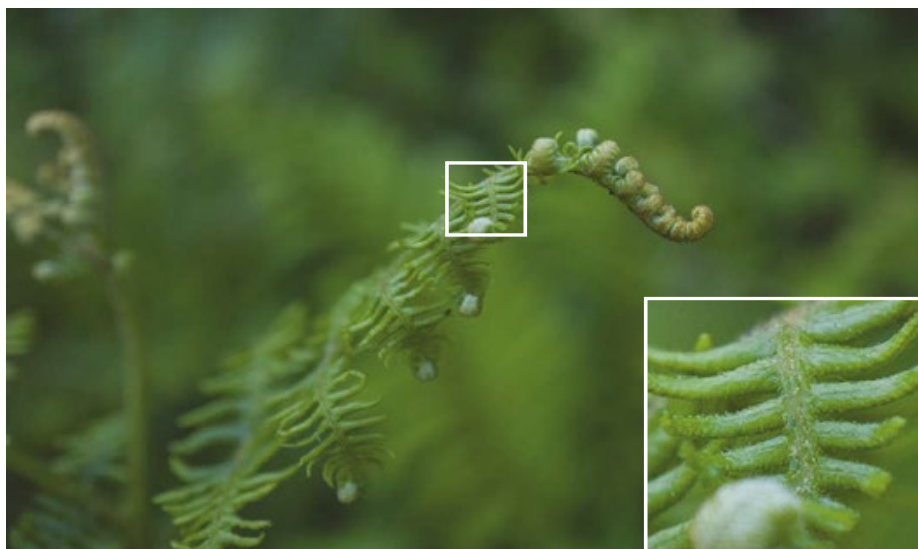
The Leica Q is compatible with the Leica SF 26 flashgun.

### Video-capture button

Video can be started or stopped by using the red button on the camera's top-plate. Audio is recorded in stereo.







The macro mode allows for close focusing with smooth-looking bokeh

➤ autofocus, but things have changed and now contrast detection can rival phase detection in most circumstances. This is exactly the case with the Leica Q. It focuses extremely quickly, snapping into focus in any of its multi-area, centre or selective single-point modes. Given the fixed 28mm focal-length lens, which means the Leica Q will largely be used for landscape and reportage-style images, the AF speed is more than fast enough.

However, the AF speed tells just part of the story. Once again, it's a feature you wouldn't associate with Leica that makes the AF stand out – the touchscreen. Most photographers aren't especially enamoured by touchscreen technology as a means of operating their cameras, but the one area where touchscreens come to the fore is when selecting the autofocus area.

With the touchscreen turned on and the AF mode activated, a simple touch of the Leica Q's screen selects the points of focus and the lens quickly snaps to that area. It makes changing the AF points almost effortless. Once again, this reflects on the way that the camera handles and operates. Each feature and function seems to work harmoniously together, making simple tasks just that – beautifully simple.

## Performance

You can probably already tell that I really enjoyed my time using the Leica Q, and that is all down to the way the camera performed. As I said previously, it isn't so much that there are one or two standout features of the camera, but rather what makes it a real pleasure to use is the way that the camera operates as a sum of all its parts.

We've established that the

autofocus and handling of the camera, as well as the EVF and rear screen, are excellent, but what about the features that affect the image quality of the camera?

The evaluative metering performs well, although I did find that it had a slight tendency towards retaining highlight detail. This produced some images that many photographers would think slightly underexposed. Obviously, this is easily rectified, as plenty of detail can be recovered from the shadow areas without introducing much in the way of luminance or colour noise. Spot and centreweighted metering modes are also available and these perform exactly as you would expect them to.

There are a variety of different colour modes available in the camera, although the one that really caught my eye was the monochrome setting. With this setting customised to increase the contrast, I found that the black & white images looked as though they had been taken with a red filter, with blue skies looking particularly dark and moody. Black & white images taken in this mode looked fantastic.

Images can be saved as either JPEG or DNG raw files. Generally, the JPEG images produced in-camera look good, although they do benefit from a slight increase in sharpening. While the DNG raw files can be opened in virtually all raw image-editing software, a full copy of the latest version of Adobe Photoshop and Lightroom are included with the camera. When editing the raw files, I found there was a lot of recoverable detail in both highlight and shadow areas, and that the files responded well to some fairly harsh lifting of the shadow.



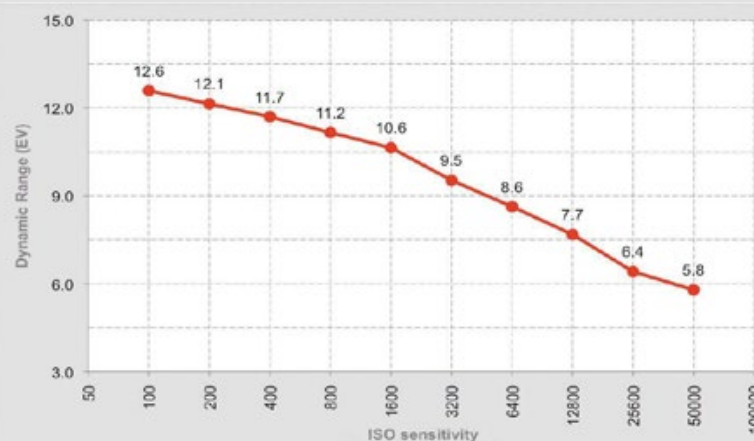
# Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

The Leica Q uses a 24.2-million-pixel full frame sensor, which is most likely a Sony model. Leica has already stated that it's not the same sensor as that used in the Leica M (which has a bespoke sensor). As can be seen in the tests on this page, the Leica Q performs just as you would expect it to. It handles noise well until fairly high sensitivities, and the dynamic range is good, without setting any records. As for the resolution, the camera again performs about on par for a sensor of this specification.

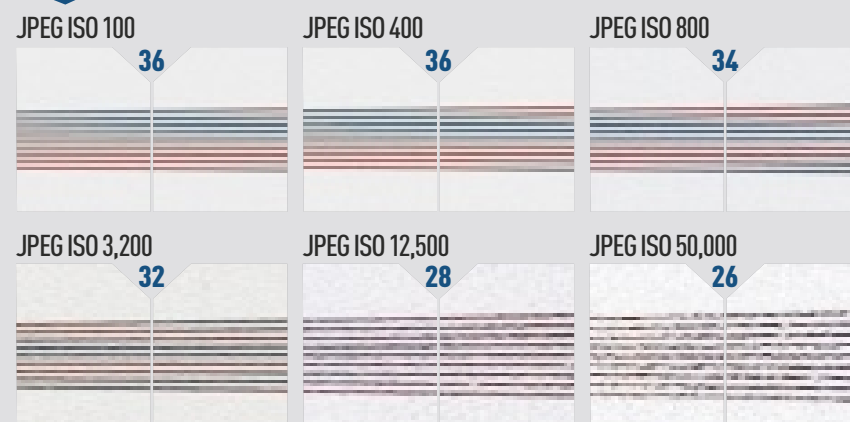
Overall, the Leica Q produces good images throughout ISO 100–6,400, which is the working range most photographers will operate in regularly. However, as discussed elsewhere in this test, while the sensor may be seemingly standard, the Leica Q's real strength lies in its handling, EVF and autofocus.

## Dynamic range



In our Applied Imaging tests, the Leica Q reaches a respectable dynamic range of 12.6EV at ISO 100. Numbers aside, I found that even up to ISO 400 there was plenty of detail that was recoverable in the shadow areas of raw images. As the graph shows, the Leica Q has a fairly linear dynamic range pattern and falls steadily as the sensitivity increases. By the top two sensitivity settings of ISO 25,600 and 50,000, the dynamic range is 6.4 and 5.8EV with far less detail in highlight and shadows.

## Resolution



The Leica Q resolves around 3,600l/ph at ISO 100 in our resolution tests. This level of detail is about what you would expect from a camera with a 24-million-pixel sensor. As can be seen in the resolution chart swatches above, there is some coloured moiré patterning visible that softens detail, but generally the result is good. As the sensitivity rises, the resolution holds up well, still reaching 3,200l/ph at ISO 3,200. Although noise is visible, even ISO 50,000 reaches a respectable 2,600l/ph.



## Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100



JPEG ISO 400



JPEG ISO 800



JPEG ISO 3,200



JPEG ISO 12,500



JPEG ISO 50,000



As with the dynamic range and resolution chart tests, the noise produced by the Leica Q is about what you would expect from a camera with a 24.2-million-pixel full-frame sensor. Images at low sensitivities are virtually noise free, and at ISO 800 even the shadow areas of images show virtually no noise. It's not until around ISO 6,400 that noise starts to become obtrusive, and as usual, the highest two sensitivity settings do suffer from luminance noise and should generally be used only as a last resort. However, throughout the sensitivity range, the colour noise in JPEG images is very well controlled. This is great news for JPEG shooters who can comfortably shoot right up to ISO 6,400. Those shooting DNG raw images obviously have a little more flexibility, but we'd recommend using sensitivities below ISO 6,400 to get the best out of the Leica Q.

## The competition



### Fujifilm X100T

**Sensor** 16.3MP X-Trans APS-C-sized CMOS

**ISO** 200-6,400 (100-51,200 extended)

**Price** £850

The Fujifilm X100T features a 23mm f/2 lens, the equivalent of a 35mm lens on a full-frame sensor, and has fantastic hybrid and optical viewfinder that offers the best of both worlds. The X-Trans sensor produces great detail and colour.



### Ricoh GR II

**Sensor** 16.2MP APS-C-sized CMOS

**ISO** 100-25,600

**Price** £600

Recently announced, the Ricoh GR II, with its 28mm lens, improves upon its predecessor with better image quality and added NFC and Wi-Fi connectivity. We thought the original version was a fantastic and affordable camera. Look out for our test in a forthcoming issue.



### Sony Cyber-shot DSC-RX1

**Sensor** 24.3MP full-frame CMOS

**ISO** 100-102,400

**Price** £2,100

The RX1 is the only other full-frame compact camera, although it's smaller than the Leica Q and has a Zeiss 35mm f/2 lens. It's also available as the RX1 R without an anti-aliasing filter. Both cameras take impressive images but don't have built-in EVFs.

ALL PRICES ARE APPROXIMATE STREET PRICES

## Our verdict

APART from the Leica M rangefinders, most of Leica's other digital cameras haven't quite hit the mark. They have been good models, but perhaps failed to capture the imagination of photographers who aren't Leica enthusiasts. However, the Leica Q is different. It feels complete, as if Leica has listened to the feedback from its users and thought about how it could make a digital camera that's in keeping with its traditions, but also suits the needs of contemporary photographers.

It's worth remembering that Leica's history has seen it create products that can make complex tasks simple – and that is exactly what the company has done here. The EVF, touchscreen and autofocus may all seem to be at odds with how we perceive Leica, but it's these features that make the camera a pleasure to use.

As you would expect, the Leica Q doesn't come cheap

at £2,900. However, if you compare it to the Sony Cyber-shot DSC-RX1, currently around £2,100 and which comes without a built-in EVF (an optional EVF costs £379 extra), the total starts to creep towards a similar price.

While the Leica Q is far from cheap, the actual market value of the camera is pretty fair. Given how the camera performs, I'm sure it will sell well – and to people who will actually want to use it, not simply look at it on a shelf or hang it round their necks like designer jewellery.

Leica has already said that there may be other versions of the camera in the future, presumably with 35mm or 50mm fixed lenses, but personally I would suggest that the company goes the whole hog and brings out an M-mount version. When the viewfinder and focusing are this good, the rangefinder is looking more and more obsolete.



FEATURES	8/10
BUILD & HANDLING	9/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	9/10





**My daughter shot outdoors against a black backdrop in HSS mode, 1.4sec at f/5.6, ISO 200. I used sunlight as a backlight and had full control over the amount of daylight balanced with the flash soft box light positioned above the camera and slightly to the right**

The key thing about the Profoto B2 off-camera flash is that it is lightweight. The flash kit can work with Profoto Air Remote TTL devices and also offers High-Speed Sync functionality (more of which later). Up until a few years ago battery-powered systems would have slow recycle times and you were limited in the number of flashes you could expect to get from a single battery charge.

The flash recycle time on the Profoto B2 at full power is fast enough to be suitable for all types of photography, not just outdoor location work. I can therefore see this being ideal for many types of location photographers, especially as it saves on having to lug around heavy, bulky studio lighting gear. All a far cry from the old days where one would either have to make do with slow-recycling outdoor flash heads or hire a generator to power conventional studio flash packs.

**The location kit options**  
The B2 off-camera flash system is a lighter, more portable counterpart to the Profoto B1. The standard B2 250 AirTTL To-Go Kit consists of a B2 generator pack, Li-ion battery plus charger, a B2 head with LED modelling light, and a carry bag. Meanwhile the B2 250 AirTTL Location Kit contains an additional B2 head plus an extra Li-ion battery. The generator pack weighs just 1.6kg and comes with a soft cover to protect it from accidental knocks and keep it free from damp or

## At a glance

- 250W max energy
- 9-stop energy range
- LED modelling light (9W)
- Battery capacity up to 215 full-power flashes per charge
- Head weight 0.7kg
- Generator weight 1.6kg (inc battery)
- Price £1,700 (single head To-Go kit)

# Profoto B2 off-camera flash system

**Martin Evening** tries a new studio-type lighting system for location photography

Studio battery-powered flash systems provide you with powerful and controllable lighting that can be taken anywhere on location. Such systems have been around for a few years and most offer a lot more flash power than on-camera speedlights, while typically being compatible with a wide range of light-shaping accessories such as soft boxes or snoots.

Profoto products are at the elite end of the market and while they are certainly more expensive than most other portable flash systems, they have a good reputation for being innovative and well designed.



dust when working outdoors. It also comes with an adjustable shoulder strap, making it easier to carry and stay mobile while shooting.

The B2 heads are nice and light, weighing just 0.7kg each. It is also possible to mount the head on a bracket attached to the camera, which would suit photographers looking for something better (and more powerful) than a regular speedlight. When the B2 heads are mounted on studio stands they are less top heavy compared to the Profoto B1 monolight system. A monolight with an umbrella or softbox mounted on a flimsy location stand outdoors can easily be blown over, and while this can still happen to the B2 heads, there is less risk of serious damage because they are so light.

The Profoto B2 generator pack has a power output of up to 250W, which is adjustable over a 9 f-stop and adjustable in 1/10 stop increments. The pack takes 0.03sec to recharge at minimum power and 1.35secs at maximum, allowing you to shoot up to 20 flashes per second. It has two fully asymmetrical outlets, so if using the Location Kit with two B2 heads, both are independently adjustable. The B2 generator pack uses an exchangeable high

capacity Li-Ion battery which lets you shoot up to 215 flashes at full power, or have the modelling light switched on for 90 minutes from a single charge.

### TTL wireless shooting

The built-in AirTTL fully supports wireless operation with all existing Profoto Air transceivers, up to a distance of 300m. The standard Profoto transceiver is compatible with any camera that has a hotshoe mount and provides individual control of up to three heads. There are also Air Remote TTL units for Nikon and Canon cameras.

These work directly with the camera's internal TTL system to control automatically the exact amount of flash that is discharged, rather than having to set the flash output manually. All you have to do is to decide how much you wish to balance the flash output. This can be left set to zero or you can use the buttons to adjust the power relative to the correct flash exposure. This makes setting up and shooting really simple. For example, if you are working with two lights and want to balance them so that light B provides half a stop less light relative to light A, you just click to set light B to -0.5 stops and start shooting.

### High-Speed Sync

High-Speed Sync functionality (HSS) gives you full control over the available light. In effect, this means that when using the Air Remote TTL for a Canon or Nikon camera you can shoot at any shutter speed you like. On the face of it 250W doesn't seem like enough power output to compete with the sunlight on a bright, sunny day. Normally, the flash synchronisation with a focal plane shutter is limited to 1/250sec. With a leaf shutter lens you may be able to sync at up to 1/1,600sec, but you would need something like a PhaseOne camera system to do so!

Therefore, on a sunny day if you want to shoot flash outdoors with a regular digital SLR and knock back the ambient daylight by around one stop, at ISO 100 you will need to shoot using an exposure of f/16 at 1/250sec. This in turn implies you need a really powerful flash source to obtain a bright enough flash exposure on your subject when shooting at such a small aperture. At the same time, if you are forced to shoot using a small aperture, this means a greater depth of field and makes shallow focus photography impossible.

HSS is a real game changer

because it allows you to shoot at any focal plane shutter speed you like. When testing this kit I was able to synchronise the flash with my Canon camera using the Canon Air Remote TTL at a shutter speed of 1/8,000sec. So even though the output of the flash pack was just 250W, I shot outdoors in bright daylight at wide aperture and had full control over the ambient daylight and flash exposure.

There are some compromises when shooting in HSS mode, it does limit the unit to shooting at the higher power ranges (which will use up more battery power) and there is some loss of light output. There are reports that the results when shooting at the higher shutter speeds can be uneven in colour or power consistency. However, I can't say I noticed any such problems.

AP



This TTL-C unit is for Canon cameras, while the TTL-N is for Nikon

Photograph of actress Georgia Kirkland, shot using the Profoto B2 Location Kit. For this shot I used one head to light the background and the other to light the model



## Our verdict

THE Profoto B2 off-camera flash system is certainly more expensive than other battery flash systems, but adding an Air Remote TTL device makes the system extremely versatile, offering novel features such as HSS and TTL mode shooting (if purchasing a separate Air Remote TTL device).

If you are working in HSS mode and the 250W output isn't powerful enough for a particular shot, you can easily increase the effective flash power output by doubling both the ISO setting and the shutter speed. Most recent Canon and Nikon cameras perform really well at higher ISOs, so this shouldn't be a problem.

I appreciated being able to fine-tune the daylight balance and being able to shoot using almost any aperture or shutter speed I wanted. I could set the flash exposure for the foreground and use the shutter speed to balance the sunlight clipping the subject in ways that were simply not possible before. I can see these lights being useful for travel and location photography – in fact for most assignments that require you to shoot outdoors with studio-type lighting.

Amateur  
Photographer  
Testbench  
GOLD  
★★★★★





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With its 24mm equivalent view, the 16mm is great for scenic shots



# Fujifilm Fujinon XF16mm f/1.4 R WR

**Andy Westlake** tries out this weather-sealed fast prime lens for X-system users

Since the launch of Micro Four Thirds by Olympus and Panasonic in 2008, every other major camera manufacturer has come up with its own mirrorless camera system. With this proliferation of new mounts for compact system cameras, though, comes a need for new lens ranges to match.

Different companies have naturally had different approaches and emphases on building up their own systems, but Fujifilm has been arguably the most focused. It has made the decision to concentrate unashamedly on the higher end of the market, catering specifically to enthusiast and professional photographers who are most likely to build up an extensive lens system. It has also made the decision to work purely with the APS-C sensor format and choose focal lengths optimised for it, rather than simply reusing ones familiar from the days of 35mm film. The result has been an impressive range of high-quality zooms and

primes, with the 16mm f/1.4 the latest addition to the X-system arsenal.

With an angle of view equivalent to that of a 24mm lens on full-frame, this lens offers a wideangle perspective that should interest landscape and architectural photographers. The impressively fast maximum aperture is appealing for hand-held low-light work, allowing the use of lower ISOs than would otherwise be possible. It also gives potential for selective focus effects, giving a depth of field roughly equivalent to that of an f/2 lens on full-frame. This combination of wide angle and fast aperture is currently unique for a CSC lens.

## Features

The XF16mm f/1.4 R WR employs an optical formula of 13 elements in 11 groups, including two aspherical elements and two extra-low dispersion (ED) glass elements, which together



are designed to minimise distortion and chromatic aberration. Fujifilm's Nano GI coating is applied to the inside surface of the front element to combat flare and ghosting, along with HT-EBC (high transmittance electron beam coating) on other glass surfaces.

The 'R' in the lens name denotes that, like most of the Fujinon lens range, it includes an aperture ring. This has markings from f/1.4 to f/16 in full stop increments, and



Distortion is kept to a minimum by purely optical means



➤ click stops at intermediate one-third stop steps. An 'A' position passes aperture control to the camera's automated systems in 'program' or 'shutter priority' mode.

The large focus ring behaves in the same way as those on Fujifilm's existing 14mm f/2.8 and 23mm f/1.4 primes. In its forward position the lens is in autofocus mode and the focus ring is locked from moving. Pull the ring back towards the camera and it engages manual focus, exposing a distance scale in the process.

There's also a depth of field scale on the barrel, but its markings are so closely spaced compared to the sparsely labelled distance scale, that it's of little practical use. The minimum focus distance is a mere 15cm, and a floating focus system is employed to maintain good image quality through the full focal range.

For the first time on a Fujifilm prime lens the 'WR' suffix is used, denoting weather resistance. The lens has nine seals to protect against dust and water, including one around the bayonet mount. The lens is also freeze-proof and usable at temperatures as low as -10°C at least.

Filters can be attached using 67mm thread; this does not rotate on focusing, making it easy to use with polarisers and neutral density gradient filters that are popular for landscape photography. A bayonet-fit, plastic petal-type lens hood comes as standard and can be stored in the reverse position when not in use. An optional cylindrical metal hood with a rectangular baffled cut-out, the LH-X16, is due to appear in September 2015.

### Build and handling

With its predominantly metal-barrelled construction, the 16mm feels like a top quality piece of kit. In terms of design it's very similar to Fujifilm's other fast primes, in particular the 23mm f/1.4, although when it comes to size and weight it's closer to the 56mm f/1.2. Most of the barrel is taken up by the broad focus ring and the slimmer aperture ring, which are separated by a prominent fixed section that provides a positive grip when changing lenses.

The manual focus ring is one of the better examples of its type, driving manual focus electronically while giving a reasonably good impression of a traditional mechanical design. It rotates smoothly between its infinity and minimum focus end stops, engaging your chosen focus aid in the process. I'm less pleased with the aperture ring, which has extremely loose click stops making it easy to move inadvertently. This isn't quite as problematic as it might sound, as you can

always see the current aperture setting in the viewfinder, but I'd prefer more positive click stops nonetheless.

For X-Pro1 users it's worth noting that the 16mm will protrude a huge amount into the lower right area of the optical viewfinder, especially with a hood attached. As with the 14mm f/2.8 and the 10-24mm f/4 zoom, it's best to use the electronic viewfinder so you can see the entire scene.

### Autofocus

With a coreless DC motor driving autofocus, the 16mm isn't quite the fastest-focusing lens in Fujifilm's range, but for the kinds of subjects it's most likely to be used for it's more than capable. Likewise, while the linear motors used in the company's top-end zoom lenses are practically inaudible, the 16mm's AF is merely very quiet indeed. However, only the photographer is likely to be able to hear it and when paired with the silent electronic shutter on the X-T1 and X-T10, it should be possible to shoot in quiet environments with impunity.

In terms of accuracy, as we've come to expect from mirrorless systems that determine correct focus using the main imaging sensor, there's absolutely nothing to complain about. The only caveat is that it's necessary to ensure that the AF area is aligned exactly with your desired point of focus. When shooting wide open, I also found it pays to select the smallest AF area the camera will use, for the best possible precision.

One useful trick worth knowing is that if the lens's focus ring is pulled forwards but the



With its fast maximum aperture, the 16mm is ideal for shooting indoors and in low light





The wideangle view can be used to produce some dramatic perspectives

camera's focus mode switch is set to manual, autofocus can then be acquired using the AFL button. This can be helpful when you wish to prefocus on your subject and minimise any possible shutter lag.

### Image quality

Fujifilm's XF lens range has gained a strong reputation for image quality, and the XF 16mm f/1.4 R WR continues in the same vein. Indeed the lens is a spectacularly good performer, giving impressively sharp images. The extreme edges and corners of the frame are just a little soft at large apertures, but this is likely only to be visible in relatively large prints (12x16in or A3+), and even then shouldn't detract from a strong subject. Stop down to normal working apertures of f/5.6–f/8, and the lens is critically sharp across the entire frame.

Vignetting is low, and compensated by Fujifilm in JPEG processing. Distortion is practically invisible, and unlike many other CSC lenses, this is achieved by purely optical correction, rather than software correction. Colour fringing in the corners of the frame due to lateral chromatic aberration is extremely low, but some blue or purple fringing can be seen around extremely high-contrast edges (for example, window frames when shooting interiors) while working at large apertures.

If the lens has any kind of weak point, it's flare when shooting with the sun in, or just outside, the frame. At large apertures veiling flare can reduce contrast nearby, and at small apertures strong multi-coloured patterns can start to appear across much of the frame. Any such problems can usually be seen in the viewfinder before shooting, but there's little you can do about them.

When working at large apertures, the lens generally renders defocused backgrounds quite smoothly and attractively. This may not be something that's important for every shot with a wideangle lens, but for certain types of photography such as environmental portraiture, it's a very welcome trait.

## Our verdict

FUJIFILM'S X-system cameras have been gaining a lot of plaudits over the past couple of years for their combination of excellent image quality and photographer-friendly handling. However, there's little point in having stellar cameras without a lens line to support them. Fujifilm seems to understand this better than most other manufacturers, with the result that its Fujinon lens range is arguably the most impressive of all those currently available for compact system cameras. The XF16mm f/1.4 R WR only serves to reinforce this.

Indeed, this is one of those rare lenses with which it's really quite difficult to find fault. Optically it's excellent, autofocus is fast, quiet and accurate, and build quality is superb, with weatherproofing a very welcome addition. It's not a particularly small lens, but still a perfectly reasonable size given its specification. With nothing else quite like it on the market, it's yet another compelling reason for serious photographers to consider the X-system.



### Data file

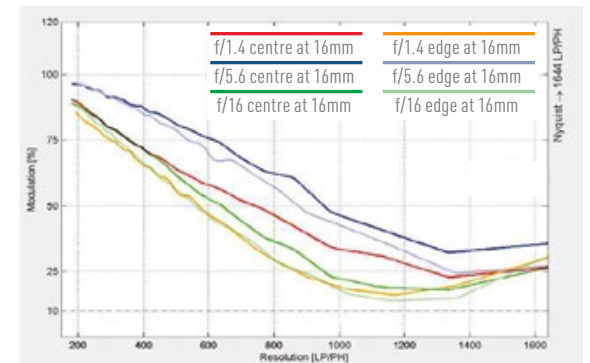
**Price** £729  
**Filter Diameter** 67mm  
**Lens Elements** 13  
**Groups** 11  
**Diaphragm blades** 9  
**Aperture** f/1.4-16  
**Minimum focus** 15cm  
**Length** 73mm  
**Diameter** 73.4mm  
**Weight** 375g  
**Lens Mount** Fujifilm X

**Amateur Photographer Testbench**  
**GOLD**  
 ★★★★★

## Fujifilm Fujinon XF16mm f/1.4 R WR

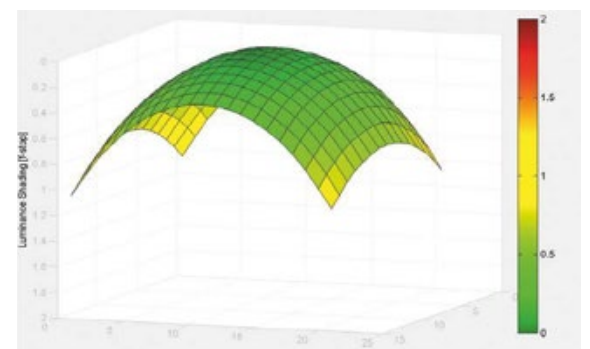
### Resolution

Sharpness is very good in the centre of the image wide open, and the corners aren't too far behind. Stop down to just f/2.8 and the corners now match the centre. Our MTF measurements then barely change before diffraction sets in at f/11, suggesting there's plenty in reserve for higher-resolution sensors. The camera used was the 16MP X-A1, as its Bayer sensor is more tractable for lens testing.



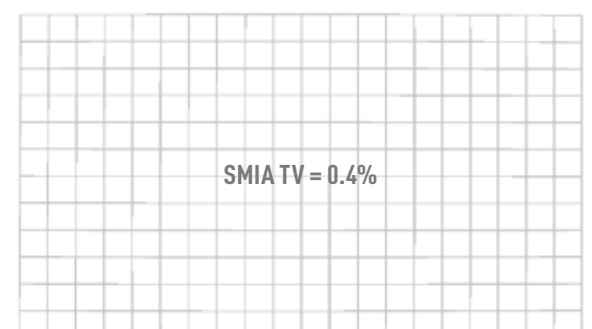
### Shading

Vignetting is kept impressively low. In our Applied Imaging tests we see just over a stop of shading in the corners of the frame at f/1.4, which really isn't much for a fast prime. Fujifilm also corrects vignetting in software, so even this won't be visible in camera JPEGs. Stopping down to just f/2.8 eliminates shading almost completely.



### Curvilinear distortion

While most CSC lenses are designed to employ a degree of software distortion correction, Fujifilm adopts a different approach. Like the 14mm f/2.8, the 16mm is highly optically corrected and displays very little distortion, even when its files are examined using a raw converter like Capture One for which all software correction can be disabled.





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# KATE HOPEWELL-SMITH



Kate Hopewell-Smith has a fine art background and studied the history of art at degree level. Following graduation she worked in creative industries - TV marketing, fine art publishing and brand

consultancy. Following a move out of central London to raise her children, she began to study photography as a hobby with the intent of being able to successfully capture her children as they grew. The hobby quickly grew into a successful business and she has never been in any doubt about her photographic passion - and that is photographing people. She believes you can only do this successfully if you enjoy making connections and building relationships.

Over the last 5 years she has chosen to specialise in Portraits, Weddings and Boudoir and is also now offering filming on DSLR. Kate plays an active role in the photography industry and has a reputation as a strong and generous trainer, she also writes for a variety of photography magazines. She is also a panel member for the Guild of Photographers and for the second year running represents the Nikon brand as one of their UK Ambassadors.

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## Video lens dilemma

**Q** I've started experimenting with recording video using my Nikon DSLR and am rather pleased by the results. But I want to get a bit more creative, and I'm frustrated that the 18-55mm lens I got with the camera isn't very easy to focus manually and I don't seem to be able to adjust the aperture while recording either. I've heard that manual focus lenses might be the solution and one of my work colleagues has suggested specialist video lenses are best, although these seem to be really expensive. I'm getting confused with all this information – can you help?

**John Kinsella**

**A** You're running up against one of the limitations of DSLRs – while they can record video at high quality, the lens mounts and many lenses weren't really designed for the job. In Nikon's case only the most expensive cameras can adjust aperture while recording.

One way around this is to use old manual focus lenses. Fortunately there are a number of F mount manual primes that

have much better focus action than your kit zoom, and which also allow manual aperture adjustment. However they still usually have click-stopped aperture rings, which can result in obviously-stepped exposure transitions and noises on your soundtrack.

Specialist video lenses use aperture rings that don't have click-stops, allowing smooth, silent adjustment. They are also normally marked in T-stops –

these describe the light transmitted by the lens, so that two lenses set to the same T-stop should give footage of the same brightness.

Video lenses often have longer manual focus throw, which allows for smooth pulling of focus from one subject to another. Distance and T-stop scales are usually marked to be viewed from the side of the camera, and focus and aperture rings are ridged to be used with a video rig. But while most video lenses are very expensive, some are

quite affordable, most notably those from the Korean lens maker Samyang. Indeed Samyang usually makes photo and video versions of all of its manual focus lenses,

with relatively little cost difference between them.  
**Andy Westlake**



## Focus points

**Q** Why do manufacturers feel the need for so many focus points, as surely one is enough? I generally point my camera at the subject, and keeping my finger on the shutter release, recompose the shot then take the picture. If I were to spend time trying to pick from 48 focus points, I'd lose the picture. There's no point in the camera selecting, because if it picked the closest subject the background might not be in focus, which is no good for landscape shots. As ever, sometimes less is more.

**Andrew S Redding**

**A** I fundamentally disagree with you on this point, Andrew. While your focus-and-recompose technique works just fine under many circumstances, there are some situations where it does fail. In

particular, it'll give focus errors when shooting with fast primes wide open. So if, for example, you're shooting portraits with an 85mm f/1.4, you'll achieve more accurate focusing using an off-centre focus point placed over the subject's eye.

Having many AF points is also useful when shooting sports or moving subjects. If you use a camera with multiple AF points it can keep track of the subject as it moves around the frame and always keep it in focus, regardless of whether it moves off-centre.

With many cameras, it's also easy to set an off-centre focus point. Then, if you're shooting shots with similar compositions, you can leave the AF area in the same place for all of them.

Personally, I feel more is indeed more. Keep doing what works for you, but there are good reasons for all those AF points.

**Andy Westlake**

## Angle angst

**Q** I'm thinking of upgrading my SLR to a high-quality mirrorless camera, so I was interested by the new wideangle Olympus PRO lenses, the 8mm f/8 fisheye and 7-14mm f/2.8. But one thing confuses me: how can an 8mm lens have a wider field of view than a 7mm lens? I've also read that some lenses, like the 7-14mm, have lots of barrel distortion and correct it in software. But this gives a narrower view, so is it in fact not a 7mm after all, but more like an 8mm?

**Martina Appleby**

**A** These two questions are closely related, and both concern the relationship between focal length, distortion and angle of view.

With a perfectly corrected lens, there's a very simple relationship between the focal length, sensor

size and angle of view. The manufacturer-quoted angle of view is usually based on this, essentially assuming that the lens is perfectly corrected. Normally this isn't exactly true.

However the moment the lens starts to show distortion, things change. A lens with some barrel distortion actually gives a slightly wider angle of view, as the bowing of lines towards the edges of the frame means it can 'see' a little more at the corners of the image. Take this to the extreme of a fisheye lens, and you can get a 180° angle of view, but with objects in the centre of the image the same size as from a fully-corrected 8mm lens.

The result is that a 7mm lens that's designed to use software correction of barrel distortion is still genuinely a 7mm lens, and only gives the quoted angle of view after correction.

**Andy Westlake**





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4 Grades: 0.3, 0.6, 0.9, 1.2

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\*4 Types: Red, Yellow, Green, Orange

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\*3 Types: Blue, Sunset, Twilight

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Aluminium Filter Holder

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P Size	£24.95
P Size W/A	£24.95



### Pro Filter Kits

3 types: Full ND, Soft ND, Hard ND

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A Size Filter	£49.95
P Size Starter	£39.50
P Size Filter	£54.95



### Square Filter Holders

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### Square Filter Kits

3 types: Full ND, Soft ND, Hard ND

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Starter Kit: 1 Filter Filter Kit: 3 Filters

## Individual Square Filters

A & P Size Resin Filters

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0.6 Full ND	£13.50	1.2 Hard ND Grad	£15.95
0.9 Full ND	£13.50	Circular Polariser	£26.00
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38.1mm	40.5-58	62mm	52-77
39mm	49-52	67mm	58-82
40mm	49	72mm	86-105
40.5mm	37-58	77mm	58-105
43mm	37-72	82mm	72-105
43.5mm	46-58	86mm	72-105
46mm	37-62	93mm	82
48mm	46-58	95mm	82-105
49mm	37-77	105mm	86-95
52mm	46-77		

## Lens Adaptors

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Canon EOS	to Nikon	£22.95	Micro 4/3	to Nikon G	£34.95
Canon EOS	to Nikon G*	£39.95	Micro 4/3	to M42	£29.95
Canon EOS	to Pentax K	£24.95	Micro 4/3	to Olympus OM	£29.95
Canon EOS	to Olympus OM	£24.95	Micro 4/3	to Minolta MD	£29.95
Canon EOS	to Con/Yash	£24.95	Micro 4/3	to Leica R	£29.95
Canon EOS	to Leica R	£22.95	Micro 4/3	to Leica M	£29.95
Canon EOS	to Leica M	£24.95	Micro 4/3	to Sony Alpha	£34.95
Canon EOS	to Canon FD	£44.95	Micro 4/3	to Pentax K	£29.95
Canon EOS-M	to Canon EOS	£29.95	Micro 4/3	to Canon FD	£29.95
Canon EOS-M	to Leica M	£29.95	Micro 4/3	to Con/Yash	£29.95
Canon EOS-M	to Nikon	£29.95	4/3	to M42	£17.95
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Canon EOS-M	to M39	£29.95	4/3	to Nikon	£22.95
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Nikon 1	to Nikon	£29.95	Sony NEX	to Olympus OM	£29.95
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# In the bag

With his ethereal images, Mark Littlejohn is fast becoming one of the UK's most prolific landscape photographers. [www.markljphotography.co.uk](http://www.markljphotography.co.uk)



© MARK LITTLEJOHN

### Nikon Df

**1** I've opted out of the megapixel race and have found that the 16-million-pixel sensor works perfectly on the Df. Dynamic Range, and the High ISO ability allows me to shoot without tripod or filters in the vast majority of situations. I've printed 30x20in with no issues and could go bigger.

### Nikon Nikkor 70–200mm f/4G

**2** The great thing about this lens is that it means I am able to leave my 85mm, 135mm and 180mm at home. I still use those lenses from time to time, but this zoom is light and is a really good match for the Df. I love being able to focus on and pick out wee bits of landscape with it.

### Lowepru Flipside Sport 20L AW

**3** This is the thing that holds it all together. The bag itself is very light, yet well padded and set out. If required I can add in an extra couple of lenses and my MacBook Pro. On a recent trip to Iceland it was the only bag I needed and didn't attract a second glance as my carry-on case.



### Nikon Nikkor 35–70mm f/2.8D

**4** This lens might be old but both build and image quality are well up to par. Unlike today's 24–70mm f/2.8 lenses, you don't have to be a weightlifter to use it. The 35mm is a great walk-around focal length for landscapes and I don't often have to go wider.

### Zeiss 18mm f/3.5 Distagon T\* ZE

**5** I don't often feel the need to go for an ultra-wide but it's a handy extra to have. It feels like it's been made from one piece of metal and the manual focus is smooth as silk. I can set it to f/8 and infinity and just wander through some of my favourite woods.

**List of kit** Nikon Df DSLR camera, Nikon AF-S Nikkor 70–200mm f/4G ED VR, Nikon AF-Zoom – Nikkor 35–70mm f/2.8D, Zeiss 18mm f/3.5 Distagon T\* ZE, Lowepru Flipside Sport 20L AW backpack



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**What's good** Near-indestructible build quality and reliability. The M42 screw lens mount can be used with a huge number of different lenses.

**What's bad** The exposure meter occasionally develops electrical problems in old age.





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**Professor Newman on...**

# DIY super resolution

Bob Newman shows how you can achieve super-resolution if your camera doesn't have such a feature

In my last article I discussed how three camera manufacturers have introduced super-resolution based on making multiple exposures, moving the position of the sensor between each. Here I'll show how you might duplicate some of the effect if you don't have a camera equipped with this feature.

The way this super-resolution works is essentially the same: multiple exposures are made, with the sensor shifted slightly between each. Instead of using precision piezoelectric actuators to achieve the effect, we'll use camera shake. Obviously this is not as precise or predictable, so we'll end up with multiple exposures with some randomised variation in position. While this can't achieve the tidy, precise subsampling of the purpose-built mechanism, it will generally produce enough variation to give much the same effect.

The first step is to take your photographs. Six to eight seem to work well, and to avoid parts of the subject moving they need to be taken as quickly as possible – ideally putting the camera in high-speed drive mode and firing off a short burst. To get the required camera shake, the camera should be handheld (as steady as possible, trying to introduce shake will over-egg the pudding) and the shutter speed set high to avoid shake in any individual exposure.

Assuming that you have a set of processed photos (either camera JPEGs or processed yourself from raw) the next step is to align them with sub-pixel precision. To do this first up-sample the photos to double the linear resolution using your favoured image editor. The form of interpolation doesn't matter too much, so long as it isn't 'nearest neighbour', so I'd choose the quickest – probably linear.



This stacked image (top) was constructed from six frames from an Olympus E-1, processed as below and reproduced 1.4x original size. The stacked crop (Stackcrop1.jpeg) shows a slight resolution increase over a single frame from the stack that's been similarly enlarged (Stackcrop2.jpeg)

The next step is to align the enlarged images. If you are using Photoshop you can load all the images as separate layers, and then use the 'Auto Align Layers' command. If you are using another tool, then there is a free, open-source programme you can use to do the job. It's part of the 'Hugin' panorama tools ([www.hugin.sourceforge.net](http://www.hugin.sourceforge.net)) and the tool you need is called 'align\_image\_stack'. It is a command-line tool, and needs to be given the filenames of all the images that you want aligned. It will work on them for a (long) while and then output a set of TIFF files containing the now aligned layers. You should load these into your preferred image editor as layers.



The next step is to merge the layers to one super-resolution image. To do this, set the transparency of each layer as follows. If we count the bottom layer as '1', counting upwards, then the transparency of each layer needs to be set to  $1/\text{layer number} \times 100\%$  – so layer 1 (bottom) is set to 100%, layer 2 to 50%, layer 3 to 33% and so on. Then simply flatten the image, and you have your super resolution image. It's possibly more realistic to downsize it to about double the original pixel count (as produced it will have four times the count). This technique really can produce increased resolution and some freedom from aliasing effects.

## Amateur Photographer

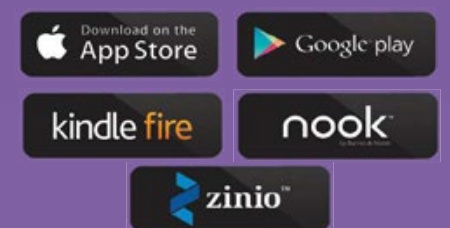
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**Bob Newman** is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer



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Bronica 40mm F4 Zenzanon For Etrs/Etrsi.....	Mint- £159.00
Bronica 50mm F2.8 Zenzanon Mc.....	Exc+++ £99.00
Bronica 110mm F4 Macro Lens Ps.....	Mint- £295.00
Bronica 150mm F3.5 Zenzanon E Mc.....	Mint Boxed £99.00
Bronica 150mm F3.5 Zenzanon E Mc.....	Mint £89.00
Bronica 150mm F4 E.....	Mint- £89.00
Bronica Etrsi 120 Back.....	Mint Boxed £69.00
Bronica Polaroid Back For Etrsi, Etrs Etc.....	Mint Boxed £59.00
Bronica Aei Metered Prism.....	Exc+ £75.00
Bronica Plain Prism For Etrs/Etrsi.....	Mint £275.00
Bronica Plain Prism For Etrs/Etrsi.....	Exc++ £59.00
Bronica Rotary Prism Finder For Etrs, Etrsi Etc.....	Mint- £75.00
Bronica Speedgrip For Etrs/Etrsi.....	Mint- £45.00
Bronica Motor Winder E.....	Exc+++ £89.00
Bronica 150mm F4.5 Zenzanon S.....	Mint- £165.00
Bronica 65mm F4 Zenzanon Ps For Sq.....	Mint-Cased £145.00
Bronica 110mm F4 Ps Zenzanon Macro For Sq.....	Mint-Cased £365.00
Bronica 150mm F4 Ps Zenzanon For Sq.....	Mint-Cased £175.00
Bronica Prism Mc Metered For Sqa/Sqai.....	Mint- £89.00
Bronica Speed Grip For Sqa/Sqai.....	Mint- £59.00
Mamiya 6 With 50mm F4 & 150mm F4.5 + Hoods + Filt.....	Mint- £1,499.00
Mamiya 6 Body With 50mm F4 "G" For G + Hood,Filt.....	Mint- £1,195.00
Mamiya 150mm F4.5 "G" With Hood.....	Mint £365.00
Mamiya 43mm F4.5 With Finder & Hood For 7/7II.....	Mint Boxed £699.00
Mamiya 150mm F4.5 With Hood For Mamiya 7/7II.....	Mint Boxed £395.00
Mamiya 150mm F4.5 + Hood For Mamiya 7/7II.....	Mint £425.00
Mamiya 180mm F4.5 Sekor Z W For Rz.....	Mint £199.00
Mamiya 250mm F4.5 Lens For Rz.....	Mint- £195.00
Mamiya 150mm F3.5 A/F For 645 A/F.....	Mamiya £299.00
Mamiya 210mm F4 Sekor C For 645.....	Mint Cased £195.00
Mamiya 180mm F4.5 Sekor For Rb.....	Mint £169.00
Mamiya 220 Back For Rz 67.....	Mint- £95.00
Pentax 55mm F3.5 Takumar Smc For 6x7.....	Mint- £195.00
Pentax 55mm F2.8 For Pentax 645.....	Mint Boxed £199.00
Pentax 200mm F4 For Pentax 67 + Filter And Hood.....	Mint- £199.00
Rolleiflex Schneider 150mm F4.6 Makro For 6008.....	Mint- £575.00
Wista Type N 4x5 Mount Roll Film Holder For 6x7.....	Mint-Boxed £69.00
Yashicamat 124g Fit Sun Tele Adaptor Kit.....	Mint Cased £89.00
Yashicamat 124g Yashica Tele Adaptor Kit.....	Mint Cased £89.00

## Nikon Auto-Focus, Digital Lenses & Accessories

Nikon F6 Body Complete As New Condition.....	Mint Boxed £895.00
Nikon Mb-40 Battery Grip For F6.....	Mint Boxed £169.00
Nikon F5 Body Complete With Strap & Manual.....	Mint-Boxed £399.00
Nikon 10.5mm F2.8 "G" If-Ed Af Dc Fisheye Lens.....	Mint Boxed £425.00
Nikon 35mm F1.8 "G" Dx Af-S.....	Mint Boxed £115.00
Nikon 50mm F1.8 A/F.....	Mint-Boxed £75.00
Nikon 50mm F1.8 "G" Af-S Lens.....	Mint Boxed £129.00
Nikon 50mm F1.4 "G" AIs.....	Mint Boxed As New £225.00
Nikon 60mm F2.8 a/f d.....	Mint Boxed £225.00
Nikon 60mm F2.8 "G" Ed Af-S Micro Nikkor.....	Mint Boxed £275.00
Nikon 85mm f3.5 micro nikkor g ed af-s vr dx + hood.....	Mint Cased £295.00
Nikon 105mm F2.8 "G" If-Ed Af-S Vr Micro Nikkor.....	Mint Boxed £475.00
Nikon 300mm F4 "D" If-Ed Af-S As New.....	Mint Boxed As New £875.00
Nikon 12 - 24mm F4 "G" If-Ed Af-S Dx.....	Mint Boxed £495.00
Nikon 14 - 24mm F2.8 "G" Ed Af-S Latest.....	Mint Boxed £1,175.00
Nikon 16 - 85mm F3.5/5.6 "G" Dx Ed Af-S Vr.....	Mint Boxed As New £299.00
Nikon 16 - 85mm F3.5/5.6 "G" Dx Ed Af-S Vr.....	Mint Cased £289.00
Nikon 17 - 55mm F2.8 F2.8 "G" If-Ed Af-S + Hood.....	Mint- Boxed £545.00
Nikon 18 - 55mm F3.5/5.6 "G" Dx Af-S Vibration Red.....	Mint Boxed £89.00
Nikon 24 - 70mm F2.8 "G" If - Ed Af-S.....	Mint Cased £845.00
Nikon 24 - 70mm F2.8 "G" If - Ed Af-S.....	Mint Boxed As New £899.00
Nikon 24 - 120mm F4 "G" Ed Af-S Vr Latest Model.....	Mint Boxed As New £575.00
Nikon 35 - 105mm F3.5/4.5 A/F With Macro.....	Mint £129.00
Nikon 35 - 135mm F3.5/4.5 A/F + Hood.....	Mint- £129.00
Nikon 55 - 200mm F4/5.6 If-Ed Dx Af-S.....	Mint Boxed £89.00
Nikon 80 - 400mm F4 "D" Ed Af-Vib Red Vr.....	Mint Boxed £695.00
Nikon Tc14e MkII 1.4x Teleconverter.....	Mint Boxed £245.00
Nikon Tc17e MkII 1.7x Teleconverter.....	Mint Boxed £245.00
Nikon Tc20e Af-S 2.0x Teleconverter.....	Mint-Boxed £129.00
Nikon Tc20e Ii Af-S Teleconverter.....	Mint- £195.00
Nikon Tc20e Iii Af-S Teleconverter Latest MkIII.....	Mint Boxed £315.00
Nikon Sb 28 Speedlight.....	Mint-Boxed £65.00
Tamron 1.4x Af "D" Teleconverter Nikon Fit.....	Mint Boxed £69.00
Nikon Da20 Action Finder For Nikon F4/S/F.....	Mint £195.00
Sigma 20mm F1.8 Ed Aspherical Rf (Latest).....	Mint Boxed £275.00
Sigma 30mm F1.4 Dc Hsm Nikon Fit.....	Mint Boxed As New £199.00
Sigma 50mm F2.8 Macro Ex Af/F "D".....	Mint Boxed £145.00
Sigma 12 - 24mm F4.5/5.6 Ex Dc Hsm Ii Latest Model.....	Mint Boxed £445.00



# PRE-OWNED SELECTION

#	8"x6" (3.75"x5.75") DELUXE CARD FRAME INSERTS (CREAM) 25 PACK.	E++ L £20
A	AURORA HONEYCOMB FOR SPILL KILL	EC £15
	AURORA LBD912 90X120CM SILVER RECTANGULAR FLAT FRONT SOFTBOX.	EC £99
	AURORA LBO120 120CM SILVER OCTO SOFTBOX	EC £119
	AURORA LBO150 150CM SILVER OCTO SOFTBOX	EC £145
	AURORA MULTIBLITZ PRO SPEEDRING	EC £25
	AURORA MULTIBLITZ PROFILUX 600W STUDIO LIGHT	EC £250
	AURORA SPILL KILL REFLECTOR	EC £15
	AUTO BELLOWS FOR OLYMPUS OM (COMMISSION SALE)	E+ L £70
B	BENBO MEDIUM BALL HEAD	EC £32
	BILLINGHAM 335 (OLIVE)	EC £200
	BOOK - DAVID BURSCHE'S GUIDE TO DIGITAL PHOTOGRAPHY FOR SLT-A77	EC £10
	BOWENS 1675 100X80 SOFTBOX	ML £100
	BOWENS MONOLIGHT 400D STUDIO FLASH HEAD	E+ L £75
	BRAUN ULTRABLITZ 32M FLASH	EL £11
	BRONICA 250MM F5.6 MC (ETR FIT)	SAS L £35
	BRONICA 45-90MM F4.5-6 ZENANON-PE	E+ L £358
	BRONICA 45MM F4 RF INC. VIEWFINDER	E+ L £270
	BRONICA 80MM F2.8 S SOA	GC £65
	BRONICA ETRSI & 75MM EII STANDARD KIT	EL £287
	BRONICA SQB & 50MM F3.5 PS	E+ C £317
	BUTCHERS & SONS CARBINE NO.2	GL £27
C	CALUMET 60" SILVERWHITE UMBRELLA	E+ L £32
	CALUMET BACKGROUND SUPPORT STAND	E+ L £115
	CALUMET TTL FLASH CABLE (CANON E-TTL)	EL £15
	CAMERA ARMOUR (D3200)	E+ C £10
	CANON 40MM F2.8 STM	E++ C £110
	CANON 100-200MM F5.6 FL	EL £25
	CANON 100-400MM F4.5-5.6 L IS USM	EC £795
	CANON 100-400MM F4.5-5.6 L IS USM	E++ & B L £795
	CANON 100MM F2.8 L IS USM MACRO	M&B L £495
	CANON 10-22MM F3.5-4.5 EF S USM	E++ L £310
	CANON 10-22MM F3.5-4.5 EF S USM	EC £295
	CANON 14MM F2.8 L USM	EC £852
	CANON 15-85MM F3.5-5.6 IS EFS	E+ L £397
	CANON 15-85MM F3.5-5.6 IS USM	EC £397
	CANON 15-85MM F3.5-5.6 IS USM EFS	EC £397
	CANON 15-85MM F3.5-5.6 IS USM EFS	M&B L £484
	CANON 16-35MM F2.8 L USM II	E++ & B L £857
	CANON 17-40MM F4 L USM	EL £405
	CANON 17-40MM F4 L USM	E+ C £435
	CANON 17-55MM F2.8 IS USM EFS	EL £415
	CANON 18-135MM F3.5-5.6 IS STM	E+ C £281
	CANON 18-200MM F3.5-5.6 EF-S IS	EC £307
	CANON 199A FLASH	EL £17
	CANON 22-55MM F4-5.6 USM	E++ L £143
	CANON 24-105MM F3.5-5.6 IS STM	E+ C £254
	CANON 24-105MM F4 L IS USM	E+ C £545
	CANON 24-105MM F4 L IS USM	E&B L £425
	CANON 24-70MM F2.8 L USM	E+ C £794
	CANON 28-135MM F3.5-5.6 USM IS	GL £202
	CANON 28-300MM F3.5-5.6 L IS USM	E+ & B L £1,275
	CANON 28MM F1.8 USM	E+ C £312
	CANON 300MM F4 L IS USM	E++ C £859
	CANON 300MM F4 L IS USM	M&B L £755
	CANON 35MM F1.4 L USM	EC £738
	CANON 40MM F2.8 STM	E+ C £110
	CANON 430EX SPEEDLITE	E+ C £79
	CANON 50MM F1.4 USM	E+ C £195
	CANON 50MM F1.4 USM	E++ L £195
	CANON 50MM F1.8 EF II	E+ L £61
	CANON 50MM F1.8 EF II	E+ C £69
	CANON 50MM F1.8 FD	EL £52
	CANON 50MM F1.8 FD	EC £34
	CANON 50MM F2.5 EF MACRO	ML £238
	CANON 55-200MM F4.5-5.6 USM	ML £117
	CANON 55-200MM F4.5-5.6 USM II	E+ C £75
	CANON 55-250MM F4-5.6 IS	E+ L £105
	CANON 55-250MM F4-5.6 IS EFS	E+ C £105
	CANON 55-250MM F4-5.6 IS EFS	E+ C £105
	CANON 55-250MM F4-5.6 IS STM	E++ L £135
	CANON 55-250MM F4-5.6 IS STM	E+ C £135
	CANON 60MM F2.8 MACRO USM EF-S	E+ C £265
	CANON 70-200MM F2.8 L USM	M&B L £787
	CANON 70-200MM F4 L USM	E++ L £387
	CANON 70-210MM F4 FD	EC £25
	CANON 70-300MM F4.5-5.6 DO IS USM	E+ L £556
	CANON 70-300MM F4-5.6 L IS USM	E+ L £225
	CANON 70-300MM F4-5.6 L IS USM	E&B C £795
	CANON 75-300MM F4-5.6 EF III	M&B C £97
	CANON 75-300MM F4-5.6 USM III	MC £95
	CANON 85MM F1.2 L USM	ML £952
	CANON 85MM F1.2 L USM II	M&B L £1,100
	CANON A1 & 50MM F1.8 FD	E+ L £164
	CANON BG-E2N BATTERY GRIP (EOS 40D)	EC £61
	CANON BG-E3 BATTERY GRIP	GL £20
	CANON BG-E6 BATTERY GRIP	EL £68
	CANON BG-E6 BATTERY GRIP	E+ C £74
	CANON BG-E9 GRIP	E+ C £84
	CANON CP-E3 BATTERY PACK	EC £81
	CANON EOS 1100D & 15-55MM EFS	E+ C £200
	CANON EOS 1200D & 18-55MM IS	E++ L £221
	CANON EOS 30 BODY	EL £62
	CANON EOS 300V & 28-105MM EF	E+ C £45
	CANON EOS 30D BODY	GL £92
	CANON EOS 500D & 18-55MM IS	EL £204
	CANON EOS 500D & 18-55MM IS	E+ L £186
	CANON EOS 5D BODY	E+ L £355
	CANON EOS 5D MARK II BODY	E&B C £826
	CANON EOS 5D MARK II BODY	E+ & B L £887
	CANON EOS 5D MARK II BODY	E+ & B L £885
	CANON EOS 7D BODY	E++ C £492

	CANON EOS 7D BODY	E+ L £463
	CANON EP-EX15 VIEWFINDER EXTENDER	E+ & B L £8
	CANON EXTENDER EF 1.4X II	E++ L £217
	CANON GP-E2 GPS RECEIVER	EC £161
	CANON LENS HOOD ET-60	EC £6
	CANON MACRO RING LITE MR-14EX	M&B L £247
	CANON POWERSHOT G1X	EC £299
	CANON POWERSHOT SX200IS	E+ C £55
	CANON POWERSHOT SX50HS	E++ & B L £205
	CANON RC1 REMOTE CONTROL	EL £10
	CANON RS-80N3 REMOTE	EC £20
	CANON SPEEDLITE 155A	EC £31
	CANON SPEEDLITE 300EZ	EC £15
	CANON SPEEDLITE 550EX	EC £144
	CANON SPEEDLITE 580EX	EC £185
	CANON T70 BODY	EC £42
	CANON TS-E 45MM F2.8	M&B L £812
	CENTON DF300 & 50MM F1.7	EC £66
	CHINON 28MM F2.8 (M42 SCREW FIT)	E+ L £22
	COBRA AUTO 150S SLAVE FLASH	EL £15
	COBRA MD210 FLASHGUN	EL £11
	CONTRAX 28MM F2.8 C. ZEISS T+ BIOGON (G1/2)	E+ C £299
	COSINA 70-210MM MC (PENTAX K)	GL £17
	DHD VARI ND FILTER - 67MM	E&B L £54
D	ELICAR AUTO BELLOWS SET & SLIDE COPY ADAPTER (NIKON AI)	EL £65
F	FUJIFILM 18-135MM F3.5-5.6 XF	ML £459
	FUJIFILM 18-55MM F2.8-4 RLM OIS XF	AN C £250
	FUJIFILM 18-55MM F2.8-4 RLM OIS XF	AN L £250
	FUJIFILM 18-55MM F2.8-4 XF	ML £250
	FUJIFILM 18-55MM F2.8-4 XF	E+ C £250
	FUJIFILM 50-230MM F4.5-6.7 XC	M&B L £210
	FUJIFILM 50-230MM F4.5-6.7 XC	E++ & B L £201
	FUJIFILM FINEPIX S1	ML £203
	FUJIFILM FINEPIX S2950	E+ L £52
	FUJIFILM HANDGRIP X-E1/2	E++ L £45
	FUJIFILM INSTAX MINI 90	M&B L £92
	FUJIFILM X100S	E+ C £525
	FUJIFILM X-E1 & 18-55MM F2.8-4 XF	E++ & B L £428
	FUJIFILM X-E1/2 HANDGRIP	E+ C £45
	FUJIFILM X-E2 BODY	M&B L £395
	FUJIFILM X-T1 HANDGRIP (COMMISSION SALE)	E+ C £75
	GITZO G3780QR MAGNESIUM HEAD	MC £265
	GREY CARD (8"x6")	E+ L £12
G	HAHNEL BATTERY GRIP (EOS 40D/50D)	EC £41
H	HAHNEL BG-E6 GRIP	E+ C £32
	HAHNEL HC500D BATTERY GRIP (EOS 500/550D)	GL £10
	HAHNEL HC50D BATTERY GRIP (EOS 40/50D)	EC £10
	HANIMEX 28MM F2.8 MC (PENTAX M42 SCREW FIT)	EL £21
	HASSELBLAD 150MM F4 SONNAR C T*	EL £203
	HASSELBLAD 150MM F4 T* C. ZEISS SONNAR CF	E+ C £255
	HASSELBLAD 250MM F5.6 T* C. ZEISS SONNAR CF	E+ L £325
	HASSELBLAD 32 TUBE	EC £25
	HASSELBLAD 32E EXTENSION TUBE	EC £40
	HASSELBLAD 500C/M & 80MM C T* & 8 METERED PRISM	EC £505
	HASSELBLAD 500EL & 80MM F2.8 T* CF	EL £452
	HASSELBLAD 50MM F4 DISTAGON C T*	EL £256
	HASSELBLAD 903SWC KIT (COMMISSION SALE)	E++ L £2,000
	HASSELBLAD 90MM F4 XPAN	E++ L £266
	HASSELBLAD 90MM F4 XPAN	ML £295
	HASSELBLAD A12 6X8 FILM BACK	E+ L £105
	HASSELBLAD A12 FILM MAGAZINE	GC £77
	HASSELBLAD A12 FILM MAGAZINE	EL £56
	HASSELBLAD A12 FILM BACK	EC £55
	HASSELBLAD EXTENSION TUBE 21	EL £35
	HASSELBLAD EXTENSION TUBE 21	GC £27
	HASSELBLAD EXTENSION TUBES 10	EC £15
	HASSELBLAD PM45 PRISM VIEWFINDER	E++ L £210
	HASSELBLAD PM PRISM	E+ L £122
	HASSELBLAD POLAROID BACK	E+ C £65
	HASSELBLAD QUICK TRIPOD COUPLER (COMMISSION SALE)	EL £30
	HASSELBLAD SERIES 60 GREEN FILTER (COMMISSION SALE)	EL £25
	HASSELBLAD SERIES 60 LINER POLARISER FILTER (COMMISSION SALE)	EL £50
	HASSELBLAD SERIES 60 ORANGE FILTER (COMMISSION SALE)	EL £25
	HASSELBLAD SERIES 60 RED FILTER (COMMISSION SALE)	EL £25
	HASSELBLAD SERIES 60 RG-6654 IR FILTER (COMMISSION SALE)	E&B L £25
	HASSELBLAD SERIES 60 YELLOW FILTER (COMMISSION SALE)	EL £25
	HASSELBLAD SWC FOCUS SCREEN ADAPTER (COMMISSION SALE)	E+ L £150
	HITECH 100 FILTERS VARIOUS X10	EL £50
	HOYA 86MM CIRCULAR POLARISER	E+ C £20
N	INDEPENDENT BATTERY GRIP (CANON EOS 550D, 600D ETC.)	E&B L £17
J	JJC TM INTERVALOMETER	EC £22
	JOB O CPE2 PRINT PROCESSOR	EL £99
	JOB O PRINT SQUEEGEE	EL £4
K	KAISER MINI BALL HEAD	E+ L £5
	KENKO EX. TUBE SET (3) DG (CANON EOS)	E+ C £62
	KENKO TELEPLUS 2X CONVERTER (CANON FD)	EC £5
	KODAK EKTAPRO 3000 SLIDE PROJECTOR BODY (NO LENS)	E&B L £75
	KODAK S-AV2000 SLIDE TRAY	EL £10
	KOMURA 2X TELECONVERTER (PENTAX K)	EL £11
	KONICA AIBORG	EC £45
	KOWA TS-501 ANGLED SCOPE C/W 20X EYEPIECE	E+ L £120
L	LASTOLITE 50CM REFLECTOR	EL £17
	LASTOLITE HLITE 5X7FT COLLAPSIBLE BACKGROUND	SAS L £95

KEY			
LOCATION		E++:	Excellent ++
C:	Chelmsford	E+:	Excellent +
L:	London	E:	Excellent
CONDITION		G:	Good
AN:	As New	SAS:	Sold As Seen
M:	Mint	&B:	In Box
LCD VIEWFINDER MAGNIFIER (FOR CANON 550D, 600D ETC.)			
		E++	L £12
LEE FILTERS 105MM CIRCULAR POLARISER & FRONT HOLDER RING			
		E++	L £142
LEE FILTERS 77MM ADAPTER RING (100MM)			
		E++	&B L £11
LEE FILTERS 82MM WIDE ANGLE ADAPTER RING (100MM)			
		E++	&B L £11
LEE FILTERS BIG STOPPER (10 STOP ND FILTER)			
		E++	&B L £74
LEE FILTERS FIELD POUCH (SAND)			
		M	£22
LEE FILTERS FOUNDATION KIT (100MM)			
		E++	&B L £41
LEE FILTERS LANDSCAPE KIT (100MM)			
		E++	&B L £64
LEE FILTERS LITTLE STOPPER (6 STOP ND FILTER)			
		E++	&B L £74
LEE FILTERS MULTI POUCH 10			
		M	£21
LEE FILTERS ND GRAD. HARD KIT (100MM)			
		E++	&B L £126
LEICA 90MM F4 ELMAR-C			
		EL	£196
LEICA EXTENDER-R 2X TELECONVERTER			
		EL	£55
LEITZ 2X50 UNIVERSAL SLIDE MAGAZINE			
		EL	£5
LEITZ LEICINA STANDARD 8 CINE (COMMISSION SALE)			
		EL	£100
LEITZ VARIO ELMARON P-60-110MM F3.5 PROJECTOR LENS			
		M	£125
LENSBABY 0.6X/1.6X LENS KIT			
		E+	&B C £35
LENSBABY CREATIVE APERTURE 2 SET			
		M	£5
LENSBABY MACRO +4/+10 KIT			
		E+	&B C £30
LEXAR EXPRESS READER			
		EC	£5
LEXAR WORKFLOW HR1			
		EL	£41
LOWEPRO CLASSIFIED 140AW			
		EL	£35
LOWEPRO COMPUPRIMUS AWW (BLUE)			
		E+	C £90
LOWEPRO S&F SPECIALIST 85AW			
		EL	£48
LOWEPRO TECHNICAL VEST L/XL			
		M	£72
MAMIYA 135MM F4 (C330)			
		EL	£40
MAMIYA 210MM F4 C (M645)			
		EL	£86
MAMIYA AUTO EXTENSION RING 3-S			
		GL	£15
MAMIYA M645 & 80MM F2.8			
		E+	L £255
MAMIYA RB67 & 90MM F3.8 & WLF			
		GL	£305
MANFROTTO 055CXPRO3 LEGS			
		EL	£150
MANFROTTO 055D TRIPOD			
		E+	L £100
MANFROTTO 056 3 WAY HEAD			
		EL	£54
MANFROTTO 128RC VIDEO HEAD			
		EL	£56
MANFROTTO 190XB & 391RC2 HEAD			
		E+L	£105
MANFROTTO 190XPROB TRIPOD			
		E++	L £84
MANFROTTO 303SPH MULTI ROW PANORAMIC HEAD			
		EC	£275
MANFROTTO 322RC2 GRIP HEAD			
		E++	L £83
MANFROTTO AGILE 1 BACKPACK			
		MC	£50
MANFROTTO MH054M-Q5 BALL HEAD			
		E+L	£95
MEOPTA OPEMUS 6 COLOUR ENLARGER			
		EL	£85
METZ 34 CS-2 SLAVE FLASH			
		E++	L £28
METZ 34 CS-2 SLAVE FLASH			
		E+	&B C £31
MIEKE BATTERY GRIP 70D			
		E++	&B C £21
MINOLTA 100-300MM F4.5-5.6 AF			
		EL	£87
MINOLTA 100-300MM F4.5-5.6 AF			
		EL	£96
MINOLTA 11-18MM F4.5-5.6 AF			
		E+	C £215
MINOLTA 16 (COMMISSION SALE)			
		EL	£50
MINOLTA 16 II SUBMINATURE SPY-CAMERA			
		E+ &B C	£50
MINOLTA 16 SUBMINATURE			
		EL	£64
MINOLTA 18-200MM F3.5-6.3 DT			
		E+	L £177
MINOLTA 20MM F2.8 AF (COMMISSION SALE)			
		EL	£240
MINOLTA 24-50MM F4 AF			
		EL	£107
MINOLTA 24-85MM F3.5-4.5 AF			
		E+	L £156
MINOLTA 24-85MM F3.5-4.5 AF			
		EL	£168
MINOLTA 28-105MM F3.5-4.5 XL			
		EL	£86
MINOLTA 35-105MM F3.5-4.5 AF			
		EL	£116
MINOLTA 35-70MM F3.5 MD			
		EL	£44
MINOLTA 35-80MM F4.5-6 AF			
		EL	£45
MINOLTA 3XL & 35-80MM			
		EL	£48
MINOLTA 500SI SUPER 8 35-70MM AF			
		EL	£56
MINOLTA 50MM F1.7 AF			
		EC	£99
MINOLTA 70-200MM F4.5-5.6 MD			
		EL	£26
MINOLTA 70-210MM F4.5-5.6 AF			
		EL	£42
MINOLTA 75-300MM F4.5-5.6			
		EL	£55
MINOLTA 75-300MM F4.5-5.6 AF			
		EL	£85
MINOLTA 75-300MM F4.5-5.6 AF			
		EC	£82
MINOLTA 75-300MM F4.5-5.6 AF			
		EL	£81
MINOLTA 80-200MM F4.5-5.6 AF			
		EL	£55
MINOLTA 80-200MM F4.5-5.6 XL			
		EL	£35
MINOLTA DYNAX 5 & 28-100MM			
		EL	£63
MINOLTA DYNAX 5 BODY			
		EL	£47
MINOLTA DYNAX 5 BODY			
		EL	£47
MINOLTA DYNAX 7000I & 35-70MM AF			
		EL	£62
MINOLTA EXTENSION TUBE SET (3 MD)			
		E++	L £17
MINOLTA MD EXTENSION TUBE SET			
		EC	£20
MINOLTA RC-100DL REMOTE CORD			
		E++	L £15
MINOLTA XG-M BODY			
		EL	£56
MINOX NEGATIVE VIEWER			
		EL	£10
MIRANDA 70-210MM MC (OLYMPUS OM)			
		EC	£23
MIRANDA 70-210MM MC (PENTAX K)			
		EL	£10
MIRANDA 75-300MM MC (OLYMPUS OM)			
		EL	£24
MOUNT ADAPTER MD/NEX			
		MC	£17
NIKOMAT FTN & 50MM F1.4			
		GL	£137
NIKON 1 J1 & 10-30MM			
		E+	C £154
NIKON 105MM F2.5 AI			
		EL	£215
NIKON 12-24MM F4G ED IF DX			
		E+	C £499
NIKON 16-85MM F3.5-5.6 G ED DX VR			
		GC	£250
NIKON 17-55MM F2.8G DX ED			
		E++	L £495
NIKON 17-55MM F2.8G ED DX			
		EL	£495
NIKON 17-55MM F2.8G ED DX			
		E+	C £495
NIKON 17-55MM F2.8G ED DX AFS			
		E+	C £495
NIKON 18-200MM F3.5-5.6G DX VR II			
		GL	£355
NIKON 18-70MM F3.5-4.5G ED DX			
		EL	£140
NIKON 18-70MM F3.5-4.5G ED DX			
		EC	£160
NIKON 18-70MM F3.5-4.5G ED DX			
		EC	£149
NIKON 200MM F4 AIS			
		GL	£76
NIKON 24-120MM F3.5-5.6G ED AFS VR			
		M&B C	£292
NIKON 24MM F2.8 AI			
		EL	£179
NIKON 28-50MM F3.5 AIS			
		E++	L £299
NIKON 28-70MM F3.5-4.5 D			
		E+	L £129
NIKON 28-85MM F3.5-4.5 AIS			
		M	£265
NIKON 28-85MM F3.5-4.5 AIS			
		E++	L £195
NIKON 28MM F2.8 AIS			
		E+	L £211
NIKON 28MM F2.8 AIS SERIES E			
		GL	£241
NIKON 28MM F2.8 D			
		M&B C	£207
NIKON 28MM F3.5 AI			
		E+	L £121
NIKON 35-105MM F3.5-4.5 AIS			
		EL	£101
NIKON 35-105MM F3.5-4.5 AIS			
		EL	£121
NIKON 35-105MM F3.5-4.5 D			
		E+	L £91
NIKON 35-135MM F3.5-4.5 AF			
		E+	L £99
NIKON 35-70MM F3.3-4.5 AIS			
		EL	£80
NIKON 35MM F1.4G AFS N			
		E++	L £1,021
NIKON 36-72MM F3.5 SERIES E (AIS)			
		EL	£50
NIKON 50MM F1.4 D			
		EC	£161
NIKON 50MM F1.8 D			
		EC	£90
NIKON 55MM F3.5 MICRO NIKKOR-P & M2 TUBE			
		GL	£41
NIKON 60MM F2.8 D MICRO NIKKOR			
		E+	L £220
NIKON 60MM F2.8G ED AFS MICRO			
		E++	L £291
NIKON 60MM F2.8G MICRO (COMMISSION SALE)			
		M&B L	£291
NIKON 70-200MM F2.8G AFS ED N VR II			
		E++	C £1,241
NIKON 70-200MM F2.8G AFS ED VR II			
		M&B L	£1,171
NIKON 70-200MM F2.8G ED AFS VR			
		E+	C £95
NIKON 70-300MM F4.5-5.6G ED AFS VR			
		E+	C £251
NIKON 70-300MM F4.5-6.6 GF			
		E+	L £61
NIKON 70-300MM F4.5-6.6 GF			
		EL	£61
NIKON 7-15X35 ACTION BINOCULARS			
		M&B L	£91
NIKON 85MM F2 AI			
		E+	L £201
NIKON COOLPIX P520			
		E+	&B C £11
NIKON D200 BODY			
		EC	£131
NIKON D200 BODY			
		EL	£111
NIKON D200 BODY			
		E+	C £131
NIKON D300 BODY			
		EL	£241
NIKON D3100 BODY			
		EC	£91
NIKON D3200 & 18-55 VR			
		E+	C £251
NIKON D7100 BODY			
		M&B L	£541
NIKON D80 BODY			
		E&B C	£101
NIKON D80 BODY & MB-D80 GRIP			
		E+	&B L £131
NIKON D90 BODY			
		EC	£201
NIKON D90 BODY			
		EL	£191
NIKON D90 BODY			
		E+	C £201
NIKON F300 BODY			
		EL	£161
NIKON F3 BODY & MD-4 MOTOR DRIVE			
		EC	£201
NIKON F3HP BODY C/W AS-4			
		E+	L £271
NIKON F801 BODY			
		EL	£81
NIKON FM BODY			
		GL	£81
NIKON FT1 MOUNT ADAPTER (NIKON 1)			
		ML	£141
NIKON MB-10 BATTERY GRIP (D90X)			
		EC	£11
NIKON MB-D10 BATTERY GRIP			
		EC	£111
NIKON MB-D10 BATTERY GRIP			
		M&B L	£81
NIKON MB-D11 BATTERY GRIP			
		M&B L	£151
NIKON MB-D80 BATTERY GRIP			
		EL	£41
NIKON MB-D80 GRIP			
		EC	£61
NIKON MC-20 REMOTE CONTROL			
		EL	£31
NIKON ML-3 REMOTE CONTROL SET			
		EL	£151
NIKON PK-327MM EX. TUBE			
		E+	L £21
NIKON SB-16 SPEEDLIGHT			
		EL	£41
NIKON SB-22 SPEEDLIGHT			
		EC	£41
NIKON SB-29 SPEEDLIGHT			
		EC	£121
NIKON SB-600 SPEEDLIGHT			
		E+	C £121
NIKON SB-600 SPEEDLIGHT			
		EC	£111
NIKON SB-800 SPEEDLIGHT			
		E+	£151
NIKON SB-900 SPEEDLIGHT			
		EC	£241
NIKON SB-910 SPEEDLIGHT			
		E++	C £291
NIKON TC-20 EII TELECONVERTER			
		E++	C £161
NIKON TC-20 EII TELECONVERTER			
		E+	C £161
NIKON WU-1B			
		E+	C £41
NIKORMAT EL & 50MM F1.4			
		E+	C £171
NISSIN Di622 FLASH (SONY/MINOLTA AF)			
		E+	C £71
OLYMPUS 100-200MM F4 ZUIKO			
		EC	£31
OLYMPUS 12MM F2 M. ZUIKO			
		E&B L	£391
OLYMPUS 135MM F3.5 ZUIKO			
		E+	C £31
OLYMPUS 135MM F3.5 ZUIKO			
		EL	£31
OLYMPUS 200MM F4 ZUIKO			
		E+	L £61
OLYMPUS 200MM F4 ZUIKO			
		E+	C £61
OLYMPUS 35MM F2.8 ZUIKO			
		E+	C £41
OLYMPUS 40-150MM F4.5-6 ED (4/3)			
		EL	£51
OLYMPUS 50MM F3.5 MACRO ZUIKO			
		EL	£81
OLYMPUS 70-300MM F4.5-6 ED (4/3)			
		E+	L £211
OLYMPUS ECG1 GRIP (EM10)			
		M&B L	£91
OLYMPUS HL-D7 BATTERY GRIP			
		M&B L	£91
OLYMPUS OM EXTENSION TUBE 14			
		E+	C £11
OLYMPUS OM EXTENSION TUBE 25			
		EC	£11
OLYMPUS OM WINDER 2			
		EL	£11
OLYMPUS OM-2 SPOT/PROGRAM & 50MM F1.8 & WINDER 2 (COMMISSION SALE)			
		EL	£151
OLYMPUS OM-2 SPOT/PROGRAM BODY			
		GL	£101
OLYMPUS OM-2N BODY			
		E+	C £171
OLYMPUS OM40 & 35-70MM F3.5-4.5 ZUIKO			
		EL	£101
OLYMPUS OM-D E-M1 & 12-40MM F2.8 PRO			
		M&B L	£1,151
OLYMPUS OM-D E-M1 BODY			
		E+	L £601
OLYMPUS OM-D E-M5 BODY			
		EC	£341
OLYMPUS OM-D E-M5 BODY			
		M&B L	£361
OLYMPUS PEN F 100MM F3.5 E. ZUIKO			
		E+	C £91
OLYMPUS PEN F 45 DEGREE RIGHT ANGLE VIEWFINDER			
		EC	£31
OLYMPUS POWER BOUNCE GRIP 2 SET			
		E++	&B L £41
OLYMPUS RM1 REMOTE			
		E+	L £11
OLYMPUS T10 RINGFLASH			
		EL	£61
OLYMPUS T20 FLASHGUN			
		EC	£11
OLYMPUS T32 FLASH			
		EL	£31
OLYMPUS TTL FLASH EXTENDER			
		EL	£11
OLYMPUS WINDER 2			
		EC	£11
OLYMPUS XZ-1			
		E+	&B L £151
OSAWA 35-105MM F3.5-4.5 MC (CANON FD)			
		E+	L £21
PANASONIC 14-45MM F3.5-5.6 G VARIO			
		E+	C £101
PANASONIC 14MM F2.5G ASPHERIC			
		E+	L £141
PANASONIC 14MM F2.5G LUMIX			
		E+	C £141
PANASONIC 25MM F1.4 LEICA SUMMILUX DG			
		MC	£311
PANASONIC 45-200MM F4-5.6 LUMIX G VARIO			
		E+	L £211
PANASONIC BGGH3 GRIP (COMMISSION SALE)			
		E&B L	£91
PANASONIC DMW-CGK281 LEATHER CASE			
		M&B L	£91

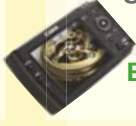


Canon  
15mm F2.8  
EF Fisheye



E++L  
£385

Canon  
M80 Media  
Storage (80Gb)



E++&BL  
£210

Hasselblad  
XPan &  
45mm F4



E++L  
£1,250

LPL C6700  
35mm Colour  
Enlarger



E&BL  
£85

PANASONIC DMW-PGS19 CASE .....AN&B C £37  
PANASONIC G1 & 14-42MM G VARIO .....E+ L £142  
PANASONIC G3 & 14-42MM X VARIO .....E L £156  
PANASONIC GF3 & 14-42MM .....E+ C £135  
PANASONIC LUMIX FZ1000 .....M&B C £499  
PANASONIC LUMIX G6 & 14-140MM .....E+ C £527  
PANASONIC LUMIX GF3 & 14-42MM .....E+ L £126  
PANASONIC LUMIX GH3 & BATTERY GRIP .....E+ C £517  
PANASONIC LX2 (SILVER) .....EL £127  
PANASONIC LX7 .....E++ &B C £218  
PATTERSON STIRER .....E L £3  
PENTAX 135MM F3.5 SMC-M (COMMISSION SALE) .....M C £87

PENTAX 18-55MM F3.5-5.6 AF D-AL .....E+ L £85  
PENTAX 18-55MM F3.5-5.6 DA-AL WR .....E+ L £64  
PENTAX 200MM F4 SMC-M .....SAS L £22  
PENTAX 28-80MM F3.5-4.5 A .....E C £42  
PENTAX 28-80MM F3.5-5.6 FA .....E+ L £62  
PENTAX 28MM F2.8 SMC-A .....E L £33  
PENTAX 35-80MM F4-5.6 SMC-A .....E++ L £61  
PENTAX 40-80MM F2.8-4 SMC-M .....E+ C £61  
PENTAX 50-200MM F4-5.6 D-AL ED AF .....E+ L £82  
PENTAX 50MM F1.7 SMC-M .....EL £47  
PENTAX 50MM F4 MACRO SMC-M .....E+ L £112  
PENTAX 55-300MM F4-5.8 SMC-DA .....E++ L £195  
PENTAX 55MM F3.5 TAKUMAR 6x7 .....E+ C £126  
PENTAX 70-210MM F4 SMC-A .....E C £42  
PENTAX 70MM F2.4 DA LIMITED .....E&BL £286  
PENTAX 80-200MM F4.5 SMC-M .....E C £37  
PENTAX AF160SA FLASH .....E++ L £11  
PENTAX AF260SA FLASH .....E+ L £12  
PENTAX AUTO 110 & 18MM F2.8 & AF130P FLASH .....E&BL £54

PENTAX EXTENSION TUBE SET (3) PK .....M L £37  
PENTAX FOCUSING SCREEN .....M C £17  
PENTAX K1000 & 50MM F1.7 .....G L £123  
PENTAX MV BODY .....E C £21  
PENTAX MZ7 BODY .....E+ C £22  
PENTAX P30N & 28-80MM .....E+ L £95  
PENTAX TAKUMAR 80-200MM F4.5 .....E L £33  
PHILIPS PVB100 TEST STRIP PRINTER .....E L £22  
PHOTAX 135MM F2.8 MC (M42 SCREW) .....EL £22  
PHOTIX BP-D200 BATTERY GRIP FOR D200 & S5 PRO .....E C £25

PIXCO MICRO 4/3 - PEN F MOUNT ADAPTER .....E+ C £15  
POCKET WIZARD FLEX TT5 .....E++ C £104  
POCKET WIZARD FLEX TT5 .....E++ L £104  
POLAROID LAND CAMERA J33 .....E C £200  
PRAKTICA 80-200MM F4.5-5.6 PENTACON (BCA) .....E L £10  
REFLECTA REPTIT 303 .....E&BL £50

RICOH GW1/GH1 .....E L £35  
ROLLEI 28MM F2.8 MC .....E L £37  
ROLLEI 35MM F2.8 DISTAGON-HFT .....E+ L £125  
ROLLEI 50MM F1.8 PLANAR-HFT .....E+ L £125  
ROLLEI BAY 1 - GREEN FILTER .....E C £10  
RUSSIAN 500MM F8 MIRROR LENS (M42 SCREW) .....E L £63  
SAITEX 80-200MM F4.5-5.6 MC .....E L £10  
SANYO XACTI CA-8EX CAMCORDER .....E L £20  
SEIMAR 135MM F2.8 PRE-SET (M42 SCREW) .....E+ L £22  
SEKONIC L308S FLASHMATE LIGHTMETER .....E+ L £92  
SENNHEISER MKE400 MICROPHONE .....M L £125  
SHEPHERD FLASHMETER (COMMISSION SALE) .....E+ L £50  
SHEPHERD FM100 FLASHMETER .....E L £43

SIGMA 10-20MM F3.5 DC EX HSM (CANON EFS) .....E++ &BL £302  
SIGMA 10-20MM F3.5 DC HSM (CANON EOS) .....E+ C £302  
SIGMA 10-20MM F3.5 DC HSM (CANON EOS) .....E+ C £320  
SIGMA 10-20MM F4-5.6 DC HSM (SONY/MINOLTA) .....E+ C £200  
SIGMA 105MM F2.8 DG EX MACRO (CANON EF/EF-S) .....E C £246  
SIGMA 120-400MM F4.5-5.6 DG APO OS HSM (NIKON AF-S) .....E++ &BL £415  
SIGMA 150MM F2.8 APO DG HSM MACRO (CANON EOS) .....E+ C £505  
SIGMA 17-35MM F2.8-4 D ASPHERIC (NIKON AFD) .....E+ L £162  
SIGMA 17-70MM F2.8-4 DC CONTEMPORARY (CANON EOS) .....E+ L £254  
SIGMA 18-35MM F3.5-4.5 D ASPHERICAL (NIKON AFD) .....E+ L £128

SIGMA 20MM F1.8 EX DG (CANON EF) .....EL £377  
SIGMA 20MM F1.8 EX DG (NIKON AFD) .....E+ L £312  
SIGMA 24-105MM F4 DG ART (CANON EOS) .....M L £495  
SIGMA 24-60MM F2.8 EX DG (CANON EOS) .....E++ &BL £246  
SIGMA 28-105MM F4-5.6 UC II (PENTAX AF) .....E+ L £45  
SIGMA 28-105MM F4-5.6 UC II (SONY/MINOLTA) .....E L £62  
SIGMA 28-80MM F3.5-5.6 ASPH. (PENTAX AF) .....E+ L £42  
SIGMA 28-80MM F3.5-5.6 MACRO (SONY/MINOLTA) .....E+ L £25  
SIGMA 28-80MM F3.5-5.6 MACRO ASPH. (SONY/MINOLTA) .....E L £56  
SIGMA 30MM F1.4 DC HSM (NIKON AF) .....E C £199  
SIGMA 50-500MM F4.5-6.3 DG APO OS HSM (SONY/MINOLTA) .....M&BL £735  
SIGMA 70-200MM F4-5.6 DL MACRO (NIKON AFD) .....E L £59  
SIGMA 70-210MM F3.5-4.5 AF APO (NIKON AF) .....E L £52  
SIGMA 70-210MM F4-5.6 (MINOLTA) .....E C £30  
SIGMA 70-210MM F4-5.6 (OLYMPUS OM) .....E C £22  
SIGMA 70-210MM F4-5.6 UC .....E C £30  
SIGMA 70-210MM F4-5.6 UC (NIKON AFD) .....E L £62  
SIGMA 70-210MM F4-5.6 UC II (OLYMPUS OM) .....E+ L £22  
SIGMA 70-300MM F4-5.6 DG APO MACRO (CANON EOS) .....E+ L £108  
SIGMA 70-300MM F4-5.6 DG APO MACRO (NIKON AFD) .....E++ &B C £104  
SIGMA 70-300MM F4-5.6 DG MACRO (CANON EOS) .....E C £69

SIGMA 70-300MM F4-5.6 DG MACRO (CANON EOS) .....E C £69

SIGMA 70-300MM F4-5.6 DG MACRO OS HSM (CANON EOS) .....E C £168  
SIGMA 70-300MM F4-5.6 GD MACRO (CANON EOS) .....E+ C £79  
SIGMA 70MM F2.8 EX DG MACRO (CANON EOS) .....E++ L £276  
SIGMA 85MM F1.4 EX DG HSM (CANON EOS) .....E C £510  
SIGMA 8MM F3.5 EX DG FISHEYE (CANON EOS) .....M L £464  
SIGMA 8MM F3.5 EX DG FISHEYE (NIKON AFD) .....M&B C £487

SIGMA EF-430ST FLASH (PENTAX AF) .....E+ L £24  
SIGMA EF-530DG ST FLASH (SONY/MINOLTA) .....E&B C £41  
SIGMA EF610 FLASHGUN (NIKON I-TTL) .....E+ C £90  
SIGMA EM-140DG MACRO FLASH (CANON EOS) .....E C £225  
SIGMA VF-11 VIEWFINDER .....E++ &BL £64  
SIRIUS 18-28MM F4-4.5 (NIKON AI) .....E L £34  
SIRIUS 28MM F2.8 MC (NIKON AI) .....E C £22  
SLIK AF1100E GRIP HEAD .....E L £27  
SOLIGOR 80-20MM F4.5 (OLYMPUS OM) .....E L £21  
SONY 1/2 LEATHER CASE RX100 .....E+ L £15  
SONY 16-35MM F2.8 C. ZEISS T\* VARIO SONNAR ZA SSM .....M&BL £975  
SONY 16-50MM F3.5-5.6 E OSS .....E+ C £119  
SONY 16MM F2.8 FISHEYE .....E+ L £377  
SONY 18-200MM DT .....E C £107  
SONY 18-250MM F3.5-6.3 DT .....M&BL £252  
SONY 18-55MM F3.5-5.6 DT SAM .....E+ C £52  
SONY 50MM F2.8 MACRO (SONY A-MOUNT) .....E C £307  
SONY 55-200MM F4-5.6 DT .....E+ C £107  
SONY 75-300MM F4-5.6 AF .....E L £114  
SONY A300 & 18-70MM DT .....E++ L £126  
SONY CYBERSHOT RX10 .....M&BL £485  
SONY FDA-EV1 VIEWFINDER .....E+ L £161  
SONY HVF-F7S FLASH .....E L £25  
SONY RX100 III .....E++ &BL £415  
SONY VG-C1EM BATTERY GRIP (A7) .....M&BL £125  
SUNPAK P240X FLASHGUN .....E C £25

TAMRON 10-24MM F3.5-4.5 DI LD (CANON EOS) .....E+ C £217  
TAMRON 10-24MM F3.5-4.5 SP DI (NIKON AF) .....E+ C £286  
TAMRON 10-24MM F3.5-4.6 DI SP (SONY/MINOLTA) .....E+ C £217  
TAMRON 17-50MM F2.8 LD XR DII SP (NIKON AF) .....E C £202  
TAMRON 17-50MM F2.8 SP DI II VC (CANON EOS) .....E C £257  
TAMRON 17-50MM F2.8 SP DI II VC (CANON EOS) .....M&BL £257  
TAMRON 17-50MM F2.8 XR LD (CANON EOS) .....E+ C £187  
TAMRON 18-270MM F3.5-6.3 DII VC PZD (NIKON AF) .....E C £240  
TAMRON 18-270MM F3.5-6.3 VC PZD (SONY/MINOLTA) .....E C £187  
TAMRON 28-200MM F3.5-5.6 LD MACRO (NIKON AFD) .....E C £63  
TAMRON 28-80MM F3.5-4.2 SP (OLYMPUS OM) .....E C £26  
TAMRON 28-80MM F3.5-4.2 SP (OLYMPUS OM) .....E+ L £47  
TAMRON 2X TELECONVERTER (NIKON AIS) .....E+ L £12  
TAMRON 55-200MM F4-5.6 LD (NIKON AFD) .....E L £53  
TAMRON 70-300MM F4-5.6 DI LD MACRO (PENTAX AF) .....E C £55  
TAMRON 70-300MM F4-5.6 DI LD MACRO (SONY A-MOUNT) .....E L £71  
TAMRON 70-300MM F4-5.6 DI LD MACRO (SONY A-MOUNT) .....E C £71  
TAMRON 70-300MM F4-5.6 DI VC USD (CANON EOS) .....E+ C £197  
TAMRON 70-300MM F4-5.6 LD MACRO (CANON EOS) .....E+ C £71  
TAMRON 70-300MM F4-5.6 LD MACRO (NIKON AFD) .....E+ C £70  
TAMRON 70-300MM F4-5.6 LD MACRO (SONY/MINOLTA) .....E+ L £71  
TAMRON 80-210MM F3.8 (PENTAX PK) .....E C £15  
TAMRON 80-210MM F3.8-4 (NIKON AI) .....M C £25  
TAMRON 80-210MM F5.8 ADAPTALL 2 (OLYMPUS OM) .....E C £31  
TAMRON 90MM F2.8 DI SP MACRO (CANON EOS) .....E+ C £220  
TENBA LONG LENS CASE (UP TO 600MM) .....E L £77  
TOKINA 12-24MM F4 (IF) ATX PRO DX (NIKON AFD) .....M&BL £210  
TOKINA 50-135MM F2.8 ATX-PRO (CANON EOS) .....E C £318  
TRUST TB-6300 GRAPHICS TABLET .....E+ L £33  
VELBON PHD-540 3 WAY HEAD .....E C £54  
VELBON PHD-540 3 WAY HEAD .....E+ L £54  
VIVITAR 100-200MM F4 MC (PENTAX K) .....E++ L £22  
VIVITAR 28-210MM F3.5-5.6 MC (NIKON AIS) .....E L £22  
VIVITAR 28-210MM F3.5-5.6 MC (PENTAX K) .....E L £21  
VIVITAR 28-210MM F3.5-5.6 MC (MINOLTA MD) .....E L £24  
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1080p movie mode

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CUSTOMER REVIEW: D7100 Body  
★★★★★ 'Quality bit of kit! Love it!' Fang! – Warwickshire



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6.0 fps  
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5.0 fps  
Full Frame CMOS Sensor

**D810** **£2349**

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16.2 megapixels  
11.0 fps  
Full Frame CMOS Sensor

**D4s** **£4449**

D4s Body **£4449**

CUSTOMER REVIEW: D4s Body  
★★★★★ 'Spectacular Camera' Charlie Delta – Hertfordshire

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**SONY A7R II** Black

24.3 megapixels  
5.0 fps  
1080p movie mode

**NEW**

**NEW A7R II** Body **£2599**

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Sony Cashback\* offer ends 6.9.15



**A6000** Black or Silver

24.3 megapixels  
11.0 fps

**£50 Cashback\***

**A6000** From **£449**

A6000 Body **£399 Inc. C/back\***  
price you pay today £449  
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price you pay today £510



**A77 II**

24.3 megapixels  
12.0 fps  
1080p movie mode

**A77 II** From **£764**

A77 II Body **£764**  
A77 II + 16-50mm **£1199**  
A58 + 18-55mm + 55-200mm **£399**

RECOMMENDED LENSES:  
Sony 70-400mm f4-5.6 G SSM II **£1359 Inc. £200 Cashback\***  
price you pay today £1559



**Panasonic GH4**

16.05 megapixels  
12.0 fps  
4K Video

**£100 Cashback\***

**GH4** From **£1049**

GH4 + 14-140mm f3.5-5.6 **£1299 Inc. £100 C/back\***  
price you pay today £1399  
GX7 + 14-42mm **£412 Inc. £50 C/back\***  
price you pay today £462

RECOMMENDED LENSES:  
12-35mm f2.8 Vario Power OIS. **£829**  
14-140mm f3.5-5.6 OIS ..... **£479**  
42.5mm f1.2 ASPH ..... **£1099**



**G7** Black

16.8 megapixels  
4K Video

**NEW**

**NEW G7 Body** **£599**

NEW G7 Body **£599**  
NEW G7 + 14-42mm **£679**  
NEW G7 + 14-40mm **£849**  
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RECOMMENDED LENSES:  
100-300mm f4-5.6 ..... **£379.97**  
20mm f1.7 II ..... **£269**  
45-150mm f4-5.6 ..... **£173**

Panasonic Cashback\* offer ends 7.9.15



**OLYMPUS OM-D E-M5 II** Black or Silver

16.1 megapixels  
10.0 fps  
1080p movie mode

**NEW**

**OM-D E-M5 II** From **£899**

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**E-M1** Black or Silver

16.3 megapixels  
10.0 fps

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\*Via Redemption. Offer ends 31.8.15



**PENTAX K-3 II**

24.3 megapixels  
8.3 fps  
Full HD movie mode

**NEW**

**K-3 II** From **£769**

NEW K-3 II Body **£769**  
NEW K-3 II + 18-55mm **£849**  
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price you pay today from £529

Pentax Cashback\* offer ends 1.8.15



**FUJIFILM X-E2** Black or Silver

16.3 megapixels  
7.0 fps

**X-E2** From **£499**

X-E2 Body **£499**  
X-E2 + 18-55mm **£729**  
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**X-T10** Black or Silver

16.3 megapixels  
0 fps  
1080p movie mode

**NEW**

**X-T10** From **£499**

NEW X-T10 Body **£499**  
X-T10 + 18-55mm + 55-200mm XF **£999**  
X-T10 + 18-55mm XF **£799**  
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Fuji Cashback\* offer ends 3.8.15

Olympus Cashback\* offer ends 31.8.15

\*Via Redemption. Offer ends 31.8.15

Pentax Cashback\* offer ends 1.8.15

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**NEW**

24.7 megapixels  
5.0 fps  
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20.2 megapixels  
7.0 fps  
1080p movie mode

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**CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM**

★★★★★ 'An excellent step up'  
Adam – Portsmouth

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**EOS 7D Mk II**

20.2 megapixels  
10.0 fps  
1080p movie mode  
Full Frame CMOS sensor

**up to £250 CASHBACK\***  
when bought with selected lenses

**7D Mk II From £1429**

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4.5 fps  
1080p movie mode  
Full Frame CMOS sensor

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**6D Body £1139**  
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22.3 megapixels  
6.0 fps  
1080p movie mode  
Full Frame CMOS sensor

**up to £250 CASHBACK\*\***  
when bought with selected lenses

**5D Mark III From £2249**

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12.0 fps  
Full Frame CMOS sensor

**1Dx Body £4499**

**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**

★★★★★ '...bought this as an upgrade to the 5D Mk 2 and have never looked back.'  
Dave – Cornwall

Canon 760D/750D & 7D Mk II Cashback\* offer ends 31.7.15. Canon 5D Mk III Cashback\*\* offer ends 31.1.16  
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**Kits:**

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EF-S 18-200mm f3.5-5.6 IS	£389
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EF 28-135mm f3.5-5.6 IS USM	£359
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EF 70-300mm f4.0-5.6 IS USM	£318
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EF 100-400mm f4.5-5.6L IS USM II	£1999

EF-S 10-18mm f4.5-5.6 IS STM	£156
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### NIKON LENSES

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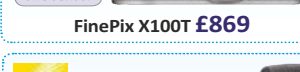
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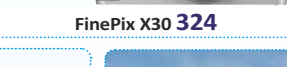
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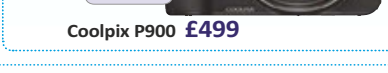
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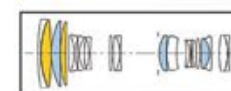


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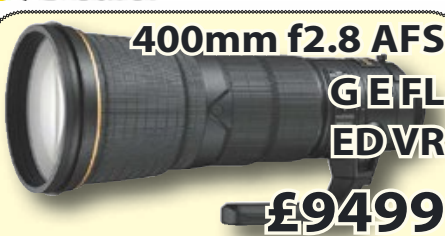


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Centre filter 49mm.....£149

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H2 + prism + mag + 80 F2.8.....£1599  
HM-16/32 back.....£199

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503CX chrome body £449  
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PM45 prism box.....£299  
PME prism box.....£149  
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45° Prism early.....£69  
NC1 prism.....£69  
WLF late.....£110  
WLF early.....£49  
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A12 latest chr.....£179  
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Minolta Flashmeter VE199  
Pentax Spotmeter V.....£99  
Polaris Flashmeter.....£99  
Sekonic L308.....£109  
Sekonic L358.....£169  
Sekonic L558.....£249  
Sekonic L758DR box...£279

**MAMIYA 645 MF USED**  
WLF 645N/1000S/J.....£499

Plain prism (645 Super).....£39  
Polaroid Back HP401...£29  
Polaroid back.....£29  
120 Insert.....£20  
HA401 120 RFH Box...£49  
120 Back.....£39 Winder £79  
50 F4 shift.....£399  
55-110 F4.5 box.....£299  
105-210 F4.5 ULD C...£179  
150 F2.8 A.....£249  
150 F3.5 N.....£79  
210 F4 N M.....£79  
Ext Tube 1, 2, 3S each .£29  
Teleplus 2x converter...£49  
Vivitar 2x converter...£39

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C330 F Body + WLF...£149  
55 F4.5.....£199  
65 F3.5 box late.....£199  
65 F3.5 serviced.....£149  
80 F2.8 late serviced...£139  
180 F4.5.....£149  
250 F4.5 late serviced £249  
250 F4.5 early serviced...£179  
Prism.....£99 Porroflex £49  
Paramender.....£49

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50 F4.5 L + VF.....£699  
150 F4.5 M.....£399  
210 F8 + VF box M...£499  
Panoramic kit.....£49

**MAMIYA RB 6x7 USED**  
Pro SD comp M.....£649  
Pro SD + 127 KL + RFH + WLF.....£549  
Pro S body.....£149  
Pro S body scruffy.....£99  
WLF.....£79  
120 645V back.....£99  
90 F3.5 KL.....£249  
127 F3.5 KL.....£299  
180 F4.5 C.....£99  
250 F4.5 CL M- box...£249  
Ext tube 2.....£49

**MAMIYA RB 6x7 USED**  
RZ Pro body.....£149  
RZ Proll + 90 + WLF + 120 RFH.....£499  
120 RFH Pro II.....£99  
120 RFH Pro I.....£49  
Polaroid back.....£69  
WLF.....£79  
FE701 prism.....£179  
AE prism early.....£79  
Winder II.....£69  
50 F4.5 W.....£199/299  
65 F4 box M.....£399  
90 F3.5 W M- box...£299  
127 F3.5 box.....£299  
180 F4.5 W box.....£199  
360 F6.....£149  
No 2 ext tube.....£49  
Pro shade.....£49

**MINOLTA/SONY DIGITAL USED**  
Sony A100 body.....£89  
Sony VGB30AM.....£79  
Sony VGC70AM.....£139  
Sony HVL56AM flash...£189  
Sony HX90X M- box...£269

**SONY NEX USED**  
NEX 7 body box.....£349  
NEX 5N + 18-55.....£239  
NEX 5 body.....£179  
16 F2.8.....£99

**MINOLTA/SONY AF USED**  
9000 body.....£79  
Dynax 700Si + VC700...£69  
700Si body.....£49  
7xi body.....£49  
Dynax 5 body.....£39  
5055i Super.....£25  
300Si or SPXi body ea...£19  
18-70 F3.5/5.6.....£69  
20-35 F3.5/4.5 M- box £249  
24-50 F4.....£149  
24-105 F3.5/4.5 AFD box.....£179  
28 F2.8.....£99  
28-80 F4/5.6.....£39  
28-85 F3.5/4.5.....£129  
28-100 F3.5/5.6 D.....£49  
35-70 F4.....£39  
35-70 F3.5/4.5.....£25

35-80 f4/5.6.....£25  
35-105 F3.5/4.5.....£99  
50 F1.4 AF.....£149  
50 F1.7.....£79  
50 F2.8 macro.....£179  
75-300 F4.5/5.6.....£99  
85 F1.4 G box.....£599  
100-300 F4.5/5.6 APO...£169  
500 F8 mirror.....£349  
VC700 grip.....£39  
VC9 grip.....£149  
RC1000S/L cord.....£15  
AW90.....£49  
MD90 + BP90-M.....£79

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16-35 F2.8 ZASSM box...£999  
16-105 F3.5/5.6 DT M...£319  
18-55 F3.5/5.6 SAM.....£39  
18-200 F3.5/6.3 DT.....£199  
24-70 F2.8 ZE SSM.....£1099  
50 F1.8 DT.....£79  
1.4x conv M- box.....£289  
**SIGMA MIN/SONY AF USED**  
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28-300 F3.5/6.3 mac...£149  
50 F1.4.....£149  
50 F2.8 EX DG mac...£149  
55-200 F4/5.6.....£69  
70 F2.8 DG Mac.....£199  
70-300 F4/5.6 DG OS...£189  
170-500 F5/6.3.....£379  
600 F8.....£299  
1.4x EX DG conv.....£149  
TAM 18-250 F3.5/6.3 Dili.....£179  
TAM 60 F2.8 mac.....£239  
TAM 70-200 F2.8 Di...£499  
TAM 70-300 F4/5.6 Di...£89  
TAM 150-600 VC.....£799  
Teleplus 1.4x conv...£69  
Teleplus 2x conv.....£79  
Kenko 1.4x Pro 300DG.....£149  
Min 3600HSD.....£39  
Min 5400HS.....£69  
Min 5600HSD M.....£99  
Min 1200 Ringflash...£49

**NIKON DIGITAL AF USED**  
D4 body box.....£2999  
D3s body.....£2399  
D3X body box.....£1999  
D3 body box.....£1199  
D800E body box.....£1299  
D800 body box.....£1399  
D700 body box.....£649/799  
D300s body.....£349/479  
D300 body box.....£249/299  
D7000 body box.....£349  
D1000 body.....£249  
D5000 body.....£199  
D3100 body.....£149  
D90 body.....£199  
D80 body.....£129  
MBD-11.....£119  
MBD-12 M- box.....£219  
MBD-14 M- box.....£129  
MBD-80.....£49  
MBD-200.....£49

**NIKON AF USED**  
F5 body.....£349  
F4 body.....£349  
F4S body scruffy.....£199  
F801 body.....£29/59  
F601 body.....£29  
12-24 F4 DX.....£499  
16-85 F3.5/5.6 AFS VR £299  
17-55 F2.8 AFS DX.....£449  
18-55 F3.5/5.6 VR.....£99  
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24-70 F2.8 AFS M- box.....£1099  
24-70 F2.8 AFS box...£1049  
24-85 F3.5/4.5 AFG.....£199  
24-120 F3.5/5.6 VR.....£299  
28-80 F3.5/5.6 AF G...£69  
35-70 F3.3/4.5 AF.....£49  
35-80 F4/5.6 AFD.....£49  
40 F2.8 AFS DX M- box £149

50 F1.4 AFS M- box.....£229  
50 F1.4 AFD.....£179  
50 F1.8 AFD box.....£79  
70-200 F2.8 VR II.....£799  
70-200 F2.8 AFS VRI...£749  
80-200 F2.8 AFD N.....£599  
80-400 F4.5/5.6 AFS...£1549  
80-400 F4.5/5.6 VR...£599  
105 F2.8 VR M.....£479  
200 F2 AFS VRI.....£2399  
300 F2.8 AFS VR II Mint box.....£3499  
300 F2.8 AFS VRI.....£2799  
300 F4 AFS.....£749  
TC20E box.....£149  
Kenko MC7.....£69

**SIGMA NAF USED**  
12-24 F4.5/5.6 MKII EX DG HSM.....£489  
12-24 F4.5/5.6 EX DG HSM.....£399  
15 F2.8 EX.....£299  
15-30 F3.5/4.5 EX DG...£199  
18-200 F3.5/6.3 DC box £139  
30 F1.4 EX DC.....£139  
50 F1.4 EX Mint.....£199/239  
50 F2.8 EX DG.....£139  
50-500 F4/6. DG OS...£649  
70-300 F4/5.6 macro DG.....£99  
80-400 F4/5.6 APO DG.....£399  
120-400 F4/5.6 DG OS.....£499  
150-500 F5/6.3 DG OS...£499  
170-500 F5/6.3 DG.....£349  
300 F2.8 EX DG.....£1299  
1.4x EX DG M.....£139  
1.4x EX conv.....£99  
2x EX DG conv.....£159

**TAMRON NAF USED**  
17-35 F2.8/4.....£169  
17-50 F2.8 XR Di.....£199  
24-135 F3.5/5.6 box...£119  
70-300 F4/5.6 Di VC USD.....£239  
70-300 F4/5.6 Di M- box £999  
90 F2.8 Di box.....£249/299  
90 F2.8.....£199

**OTHER NAF USED**  
TOK 11-16 F2.8 ATX Pro.....£349  
TOK 12-28 F4 ATX DX box.....£269  
TOK 16-50 F2.8 ATX Pro.....£349  
TOK 80-400 F4.5/5.6 ATX.....£249  
ZEISS 21 F2.8 ZFII M- box.....£999

**FLASH / ACCESSORIES USED**  
SB-24.....£49  
SB-25.....£49  
SB-28.....£69  
SB-80DX.....£79  
SB-400 M.....£89  
SB-900.....£269  
SB-910 M- box.....£289  
SD-8 batt pack.....£49  
DR-6 angle finder.....£149  
DR-3 angle finder.....£69  
MB-16 M- box.....£89  
MB-23 (fits F4).....£79  
MC-30 remote.....£39  
MF-23 (date back F4).....£79

**NIKON MF USED**  
F2 + DP-1 blk.....£199  
F3HP body.....£199  
F3 body.....£149  
FE-2 body blk.....£249  
FE-2 body chr.....£179  
FM2n body chr.....£179  
FM2n body blk.....£199/299  
FM body blk.....£79  
EM body.....£29  
18 F4 AI.....£299  
24 F2 AIS.....£339  
28 F3.5 AI.....£99  
28-85 F3.5/4.5 AIS.....£199  
35 F2.8 AI.....£99  
35-105 F3.5/4.5 AIS.....£99  
43-86 F3.5 AI.....£269  
45 F2.8 E silv M.....£299  
50 F1.4 AIS.....£199

50 F1.8 AIS.....£89  
50 F1.8 AIS pancake...£139  
50 F1.8 E.....£59  
55 F3.5 AI.....£89  
85 F2 AI.....£149  
135 F2 AI scruffy.....£299  
180 F2.8 AIS ED.....£399  
180 F2.8 AIS ED scruffy.....£199  
200 F4 AIS macro.....£279  
200 F4 AIS.....£149  
200 F4 AI.....£99  
500 F8.....£299  
ZEISS 50 F1.4 ZFII M- box.....£399  
TC14A.....£129 TC200...£49  
SC-17 TTL lead.....£25  
SC-29 TTL lead.....£39  
DW-4 6x mag finder fit F3.....£99  
PK-13 ext tube.....£29  
PK-12 ext tube.....£29

**OLYMPUS DIGITAL USED**  
E400 body.....£99  
11-22 F2.8/3.5 M.....£469  
14-42 F3.5/5.6.....£49  
14-45 F3.5/5.6.....£89  
14-50 F3.8/5.6.....£199  
14-54 F2.8/3.5.....£179  
35 F3.5.....£99  
40-150 F4/5.6.....£49  
70-300 F4/5.6 box...£219  
25mm ext tube.....£79  
FL-36 flash.....£99  
FL-50 flash.....£129

**OLYMPUS PEN USED**  
OMD-EM1 body M- box £749  
OMD E-M5 body box £399  
OMD E-M10 body box M.....£319  
Pen E-PM1 + 14-42 M.....£149  
Pen E-PM1 body.....£99  
12-40 F2.8 Pro box...£599  
17 F2.8.....£129  
45 F1.8.....£149  
75-300 F4.8/6.7 II.....£299  
Pen VF2.....£129  
HLD-7 grip M.....£129

**OLYMPUS MF OM USED**  
OM-1N body chr.....£129  
OM-1 body chrome...£129  
OM-2SP body.....£99/239  
OM-2n body chrome...£169  
OM-2n body black.....£149  
OM-2 chr body.....£129  
OM-10 body chrome...£49  
OM-4 Ti body blk.....£249  
OM-40p body.....£49  
24 F2.8.....£169  
28 F2.8.....£59  
28 F3.5.....£34  
28-48 F4.....£99  
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35-105 F3.5/4.5.....£79  
50 F1.4.....£99





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Olympus 50-200mm F2.8-3.5 Zuiko.....	E+ / E++ £389
Olympus 50mm F2 ED Macro Zuiko.....	E++ £269
Olympus 70-300mm F4-5.6 ED Zuiko.....	E++ £179
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Olympus 12-50mm F3.5-6.3 M Zuiko.....	E+ £139
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30mm F3.5 PE Fisheye.....	E++ £589
40mm F4 E.....	As Seen / E+ £79 - £119
45-90mm F4.5-6 PE.....	E++ £399 - £449
50mm F2.8 E.....	E++ £79
70-140mm F4.5 PE.....	E++ £599
150mm F3.5 E.....	As Seen / E+ £39 - £109
200mm F4.5 E.....	E+ / Unused £119 - £219
200mm F5.6 E.....	E++ £129
250mm F5.6 E.....	As Seen / E++ £79 - £159
500mm F8 E.....	E+ £359
2x Converter E.....	E+ £59
120 E Mag.....	E- £39
220 E Mag.....	E+ £15
Polaroid Mag E.....	E+ / E++ £25 - £59
Autobellows E.....	E+ £109
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Extension Tube E42.....	E++ £39
M Bracket.....	Unused £35
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Sigma 10-20mm F4-5.6 DC HSM.....	E++ £219
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Sigma 17-50mm F2.8 EX DC OS HSM.....	E++ £199
Sigma 24-60mm F2.8 EX DG.....	E+ £159
Sigma 24-70mm F2.8 EX DG HSM.....	E++ £449
Sigma 28-300mm F3.5-6.3 DL.....	As Seen £49
Sigma 50mm F1.4 EX DG HSM.....	E++ £229
Sigma 50mm F2.8 EX DG Macro.....	E++ £159
Sigma 50-500mm F4-6.3 Apo DG HSM.....	Exc £399
Sigma 70mm F2.8 EX DG Macro.....	E+ / E++ £229 - £239
Sigma 70-200mm F2.8 APO EX DG II Macro.....	Mint- £349
Sigma 70-210mm F2.8 Apo.....	E+ £179
Sigma 70-300mm F4-5.6 Apo Macro.....	E++ £55 - £79
Sigma 100-300mm F4 Apo EX HSM.....	E++ £299
Sigma 105mm F2.8 Macro EX DG OS HSM.....	E++ £239
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Sigma 135-400mm F4.5-5.6 Apo DG.....	E++ £229
Sigma 170-500mm F5-6.3 Apo.....	E- £179 - £299
Sigma 300mm F2.8 Apo.....	Unused £349
Sigma 300mm F2.8 APO EX DG HSM.....	E++ £1,689
Sigma 300mm F4 Apo.....	E+ / E++ £159 - £199
Sigma 400mm F5.6 Apo Tele Macro.....	E+ £189
Sigma 500mm F4 Apo EX HSM.....	E- £1,689
Sigma 600mm F8 Reflex.....	E+ / E++ £99 - £179
Tamron 10-24mm F3.5-4.5 Di II LD Asph.....	E++ £279
Tamron 14mm F2.8 Asph (IF) AF SP.....	E++ £349
Tamron 17-35mm F2.8-4 XR Di.....	E++ £169
Tamron 17-50mm F2.8 Di II.....	E++ £199
Tamron 28-75mm F2.8 XR Di AF.....	E+ £169
Tamron 28-300mm F3.5-6.3 XR Di VC.....	E++ £289
Tamron 70-300mm F4-5.6 LD Macro.....	Mint- £59
Tamron 90mm F2.8 AF Macro.....	E++ £179
Tamron 90mm F2.8 SP Di Macro.....	Mint- £219
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Tokina 16-50mm F2.8 ATX Pro DX.....	E++ £289
Tokina 24-200mm F3.5-5.6 SD.....	E++ £129
Tokina 28-70mm F2.8-2.8 ATX Pro.....	Unused £249
Tokina 28-70mm F2.8 ATX.....	Mint- £199
Tokina 28-80mm F2.8 ATX Pro.....	E++ £239
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2x EF Extender.....	E+ / E++ £109 - £119
2x EF II Extender.....	E++ £179
300EX Speedlite.....	E+ / E++ £15 - £29
380EX Speedlite.....	E+ £49
420EX Speedlite.....	E+ / E++ £69 - £79
430EX II Speedlite.....	E++ / Mint- £144 - £149
430EZ Speedlite.....	As Seen / E+ £15 - £29
540EZ Speedlite.....	E+ / E++ £39 - £49
550EX Speedlite.....	E+ / E++ £99 - £109
580EX MkII Speedlite.....	Mint- £199
580EX Speedlite.....	E+ / E++ £129 - £159
580EXII Speedlite.....	E++ £199
ML3 Macrolite.....	E++ £49
MR-14EX Macro Ringlite.....	E++ / Mint- £249 - £279
ST-E2 Transmitter.....	E+ / Unused £59 - £99
Metz 15 MS-1 Flash.....	E++ £179
Metz 40M22 Flash.....	Unused £69
Metz 50AF1 Digital.....	E+ / E++ £89 - £99
Nissin Di866 Flash.....	E++ £89
Sigma EF430 Flash.....	Unused £19
Sigma EF430ST Flash.....	Unused £19
Sigma EF500 DG ST Flash.....	E++ £39
Sigma EF500 DG ST Flash II.....	E++ £49
Sigma EF500 ST Flash.....	E- £39
Novoflex EOS Reverse Adapter.....	E+ £119
Triplus Extension Tube Set.....	E++ £39
Zork Panorama Shift Adapter.....	E++ £299
Audio Tech Pro24CM Microphone.....	Mint- / Mint £49 - £59
Quartz Data Pack E.....	Unused £25
Rode Stereo Videomic Pro.....	Mint- £89
Technical Back E with Keyboard.....	Unused £49 - £75
Tripod Mount Ring C (Willi).....	E+ £79
WFT-E7B Wireless Transmitter.....	Mint £449
<b>Contax 645 Series</b>	
645 Complete.....	E++ £1,799
35mm F3.5 Distagon.....	E+ / Mint- £749 - £949
45mm F2.8 Distagon.....	E++ £449 - £499
45-90mm F4.5 Vario.....	E+ / E++ £1,399 - £1,599
120mm F4 Apo Macro.....	E+ / E++ £549 - £899
140mm F2.8 Sonnar.....	E+ / Unused £389 - £689
210mm F4 Sonnar.....	E+ / Mint- £389 - £499
350mm F4 Tele Apo Tessar.....	E++ £3,999

1.4x Mutar Converter.....	Mint- £499
Cable Switch LA50.....	E++ £25 - £29
GB71 Hood.....	Mint- £99
GB73 Hood.....	Mint- £79
GB74 Hood (210mm).....	E+ £39
Large System Bag.....	E++ £179
Magazine + Insert.....	E++ £129
MF-2 Waist Level Finder.....	E++ / Mint- £199 - £289
MF8-1 Film Back.....	E++ £89
MF8-1B 220 Film Insert.....	E++ £89
MF8-2 Polaroid Mag.....	Exc / Mint- £35 - £99
MP1 Battery Grip.....	E++ £159 - £189
MSB1 Flash Bracket.....	E++ £149
<b>Contax G Series</b>	
G2 Millennium Kit.....	E+ / Mint- £1,499 - £1,789
G2 Black + 45mm F2.....	E+ £599
G2 + 45mm F2.....	E+ / E++ £499 - £599
G1 Body + GD1 Back.....	E+ £169
G1 Body Only.....	E+ / E++ £169 - £199
16mm F8 G + Finder.....	Mint- £999
21mm F2.8 G + Finder.....	E++ / Mint- £499 - £549
21mm F2.8 G + Finder - Black.....	E++ £649
28mm F2.8 G.....	E++ £249 - £289
28mm F2.8 G - Black.....	E++ £299
90mm F2.8 G.....	E++ £199 - £229
16mm Viewfinder.....	Mint- £199
GC110 Body Case (G2).....	E++ £35
GC21 CASE (G2).....	E++ £69 - £79
GD1 Databack.....	E++ £49
Goldpfeil Leather Holdall.....	Mint- £149
TLA140 Flash.....	As Seen / Mint- £20 - £59
TLA200 Flash.....	E++ £75
<b>Contax SLR Series</b>	
AX Body Only.....	E+ / E++ £249 - £449
NX Body Only.....	E++ £129 - £189
RTS3 Body Only.....	E+ £299
RX Body Only.....	E+ £169
S2 Body Only.....	E++ / Unused £450 - £549
ST Body Only.....	E+ £229
RTS2 Body + Motordrive.....	E+ £199
RTS2 Body + Winder.....	E+ £169
RTS2 Body Only.....	E+ £129 - £149
137MD Body Only.....	E+ £39
167MT Body Only.....	E+ / E++ £59 - £89
Preview Body Only.....	E+ / Unused £49 - £249
28-70mm F3.5-4.5 MM.....	E++ / Mint- £259 - £279
28-80mm F3.5-5.6 AF.....	New £399
28-85mm F3.3-4 MM.....	E+ £269
60mm F2.8 AE Macro.....	Mint- £399
70-200mm F4-5.6 AF.....	E++ £499
70-300mm F4-5.6 AF.....	E++ / Unused £449 - £799
100mm F2 AE.....	E++ £599
100mm F2.8 AE Macro.....	E+ £399
100mm F4 S Planar.....	E++ £699
135mm F2 (60 Year Edition).....	Unused £2,399
180mm F2.8 AE.....	Unused £599
200mm F3.5 AE.....	E++ £199
200mm F4 AE.....	Unused £449 - £499
300mm F4 AE.....	E+ £299
TLA20 Flash.....	E+ / E++ £15 - £39
TLA280 Flash.....	As Seen / Unused £39 - £149
TLA30 Flash.....	E+ / Unused £25 - £49
TLA360 Flash.....	E+ / E++ £99 - £129
<b>Digital Mirrorless</b>	
Fuji Finepix X10 + Case.....	E++ £189
Fuji Finepix X10 Black.....	E++ £199
Fuji Finepix X100 Black LTD.....	E+ / E++ £489
Fuji Finepix X100s Silver.....	E++ £519
Fuji Finepix X100s Silver + Case.....	E++ £539
Fuji X-E1 Silver Body Only.....	E+ / E++ £179
Fuji X-E2 Black Body Only.....	Mint- £369
Fuji X-Prot Body.....	E++ £299
Nikon J1 Black + 10mm.....	Unused £179
Olympus E-P2 Black Body Only.....	E+ £79 - £89
Olympus E-P2 Chrome Body Only.....	E++ £249
Olympus E-P3 + 14-42mm Black.....	E+ £199
Olympus E-P3 Body Only - Black.....	E+ £149
Olympus E-P3 Body Only - Silver.....	E+ £149
Olympus E-PL1 Black + 14-42.....	E++ £109
Olympus E-PL2 Black Body Only.....	Ex Demo £139
Olympus E-PL3 + 14-42mm.....	E+ £129
Olympus E-PL5 Black Body Only.....	E++ £169
Olympus E-M1 Black Body Only.....	Mint- £649
Olympus E-M5 Black Body Only.....	E+ / E++ £279 - £299
Olympus E-M5 MKII Body Only - Black.....	Mint £799 - £899
Olympus E-M5 Silver Body Only.....	E+ / E++ £249 - £319
Panasonic G1 Body Only.....	E+ £49

Panasonic G3 Black Body Only.....	E++ £89 - £99
Panasonic G5 Body Only.....	E++ £169
Panasonic GF-1 Body Only.....	E++ £59
Panasonic GF-2 Body Only.....	E- £79
Panasonic GF-3 Black Body.....	E++ / Mint- £69 - £79
Panasonic GF-3 Red Body.....	Mint- £79
Panasonic GF5 + 14-42 mm.....	Unused £239
Panasonic GF6 Body Only.....	E++ £149
Panasonic GH-3 Body Only.....	E++ £399 - £429
Panasonic GH1 Body Only.....	E+ £139 - £149
Panasonic GX1 Body Only.....	E++ £119 - £129
Pentax Q Body Only.....	E++ £129
Samsung NX100 + 20-50mm.....	E++ £79
Samsung NX1000 Body Only.....	E+ £99
Samsung NX1100 + 20-50mm.....	Mint- £145
Sony A5000 + 16-50mm.....	Mint- £179
Sony A5100 Body Only.....	Unknown £299
Sony A7R Body Only.....	Mint- £1,049
Sony NEX3 + 16mm F2.8.....	E++ £139
Sony NEX3 + 18-55mm.....	E++ £129
Sony NEX3 + 18-55mm + Flash.....	E++ £149
Sony NEX5 + 16mm F2.8.....	E+ £159
Sony NEX7 + 18-55mm.....	E+ / E++ £449
<b>Digital SLR Cameras</b>	
Canon EOS 1DS MKIII Body Only.....	E+ £1,239
Canon EOS 1DS MkII Body Only.....	As Seen / E+ £299 - £499
Canon EOS 1DX Body Only.....	E+ £3,399
Canon EOS 1D MKIV Body Only.....	E+ £1,789
Canon EOS 1D MkIII Body Only.....	E+ £589
Canon EOS 1D MkII Body Only.....	As Seen £199
Canon EOS 5D MkII Body Only.....	As Seen £599
Canon EOS 5D MkIII IR Body Only.....	E++ £1,099
Canon EOS 5D + BG-E4 Grip.....	As Seen £279
Canon EOS 5D Body Only.....	E+ £299
Canon EOS 60D Body Only.....	E++ £399
Canon EOS 20D Body Only.....	As Seen / E+ £49 - £79
Canon EOS 600D Body Only.....	As Seen £189
Canon EOS 550D Body Only.....	E++ £229
Canon EOS 500D Body Only.....	E+ £159 - £169
Fuji S2 Pro Body Only.....	As Seen £59
Fuji S3 Pro Body Only.....	E+ £99
Fuji S5 Pro + MB-D200 Grip.....	E+ £239
Minolta Dynax 7D + VC-7D Grip.....	E++ £149
D3S Body Only.....	E++ £2,399
D800E Body Only.....	E+ £1,349
D800 Body Only.....	E++ £1,099
D700 Body Only.....	As Seen / E+ £479 - £649
D610 Body Only.....	E++ £269
D600 Body Only.....	E+ / Mint- £679 - £779
D300S Body Only.....	E++ £399
D300 + MB-D10 Grip.....	E++ £349 - £379
D300 Body Only.....	E+ £269
D200 Body Only.....	As Seen / E++ £129 - £179
D90 Body Only.....	E+ £169 - £179
D80 Body Only.....	As Seen / E++ £89 - £139
D70 Body Only.....	E+ £79
D60 Body Only.....	E++ £95
D50 Body Only.....	Unused £449 - £499
D7100 Body Only.....	E+ / Mint- £529 - £559
D7000 Body Only.....	E++ £359
D5300 Body Only.....	E++ £369
D3100 Body Only.....	E+ £129
E3 Body Only.....	E+ £279
E620 + 14-42mm + 40-150mm.....	E++ £339 - £349
E620 + 14-45mm + 40-150mm.....	E+ £289
E620 + 14-42mm.....	E++ £249
E600 + 14-42mm.....	E++ £179
E520 + 14-42mm.....	E++ £149
E510 + 14-42mm + 40-150mm.....	E++ £139 - £159
E510 + 14-42mm.....	E++ £159
E450 + 14-42mm.....	E+ £195
E420 + 17.5-45mm + 40-150mm.....	E++ £189
E410 + 17.5-45mm F3.5-5.6.....	E++ £119
E400 + 14-42mm.....	E+ £129
Pentax K7 Body Only.....	E++ £249
Pentax K30 Blue Body Only.....	E++ £249
Pentax K10D Body Only.....	E+ £129
Pentax K100D Body Only.....	As Seen / E++ £49 - £99
Pentax K-r Body Only.....	E+ £129
Pentax *ist DL2 + 18-55mm.....	E+ £119
Pentax *ist DL Body Only.....	E+ £79
Pentax *ist D + 18-55mm.....	E++ £129
Samsung NX100 + 18-55mm.....	E++ £99
Sigma SD14 + 105mm EX Macro.....	E+ £279
Sigma SD9 Body Only.....	As Seen £59
Sony A700 Body Only.....	E+ / E++ £199 - £279
Sony A77 Body Only.....	E+ £429
Sony A900 Body Only.....	E++ £749

<b>Hasselblad H Series</b>		
H4D Complete (60MP).....	E++	£12,995
H4D Complete (40MP).....	E++	£6,499
H4D Complete (31MP).....	E++	£5,499
H3DII Complete (39MP).....	E++	£4,489
H3D Body + 31MP Back.....	E++	£2,989
H2 Complete.....	E+	£1,949
H2 Body + Prism + Mag.....	E++	£1,250
H1 Complete.....	E+	£1,199
H1 Body + HV90 Prism.....	As Seen	£499
H1 Body Only.....	E+ / E++	£689
28mm F4 HCD.....	E++ / Mint-	£2,389 - £2,450
35mm F3.5 HC.....	E+ / E++	£1,189 - £1,389
50mm F3.5 HC.....	E+ / E++	£1,199 - £1,299
50-110mm F3.5-4.5 HC.....	E+	£1,650 - £1,850
120mm F4 HC Macro.....	E+ / E++	£1,649 - £1,799
1.5x HTS Tilt/Shift Converter.....	Mint-	£2,495
1.7x H Converter.....	E++ / Mint-	£599 - £699
GiI GPS Module.....	E+	£289
BCH Charger.....	Mint-	£49
Extension Tube H 13mm.....	E++	£165
Hmi100 Polaroid Mag.....	E+ / E++	£59 - £149
HVM Turret Finder H.....	E++	£219
Lens Hood 120mm HC.....	E++	£35
Lens Hood 80mm HC.....	E++	£35
<b>Hasselblad V Series</b>		
205TCC Complete.....	E+ / E++	£2,499 - £2,999
201F Body + Magazine.....	E+	£699
503CW Chrome Body Only.....	E++	£599
503CXi Chrome Body Only.....	E++	£499
503CX Chrome Body Only.....	E+ / E++	£499
503CX Black Only + WLF.....	E+	£449
501CM Complete + PME90 Prism.....	E++	£1,249
500C Complete.....	As Seen	£399
553ELX Black Body Only.....	E+	£449
553ELX Chrome Body Only.....	E+ / E++	£349 - £549
500ELX Black Body Only.....	E+ / E++	£349 - £449
Arc Body + 35mm Apo + 45mm Apo.....	E++	£2,500
Arc Body + 45mm Apo + Accs.....	E++	£1,950
Flex Outfit.....	E++	£989 - £1,099
SWC + Finder.....	E+	£949 - £1,199
SWC Complete.....	E++	£1,299
30mm F3.5 CFI Fisheye.....	E++	£2,599
40mm F4 C Black.....	Exc	£449
45mm F4.5 Apo Grandagon.....	E++	£889
50mm F2.8 F.....	E+	£349
50mm F2.8 FE.....	E+	£649
50mm F4 C Black.....	As Seen / E+	£129 - £249
50mm F4 C Chrome.....	As Seen	£89
50mm F4 CF.....	E+	£349
50mm F4 CF FLE.....	E+	£549 - £649
50mm F4 Cfi FLE.....	E+	£649
60-120mm F4.8 FE.....	E+ / E++	£599
120mm F4 CF Macro.....	Exc	£399
135mm F5.6 S Macro.....	E+	£249
135mm F5.6 S Planar.....	E+	£219
140-280mm F5.6 C Black.....	E+	£499 - £549
140-280mm F5.6 F Variogon.....	E+	£599
150mm F4 C Black.....	As Seen	£99
150mm F4 CF.....	Exc / E+	£249 - £349
160mm F4.8 CB.....	E++ / Mint-	£349 - £399
250mm F5.6 C Black.....	E+	£199
250mm F5.6 C Silver.....	E+	£149
250mm F5.6 CF.....	E+	£299
250mm F5.6 CF Super Achromat.....	E+	£1,999
350mm F4 FE.....	E++	£1,099
350mm F5.6 C Black.....	E+	£349
350mm F5.6 CF.....	E++	£699
500mm F8 C Black.....	E+	£450 - £499
1.4x E Converter.....	E+ / E++	£249 - £399
2xE Converter.....	E++	£249
2x Converter.....	E+	£45
2x MC6 Converter.....	Unused	£79
A12 Black Mag.....	As Seen / Exc	£79
A12 Chrome Mag.....	E+	£79 - £119
A16 Black Mag.....	E+	£129
A16 Chrome Mag.....	E+	£79
A24 Black Mag.....	As Seen / E++	£39 - £59
A24 Chrome Mag.....	As Seen / E++	£39 - £129
A24 TCC Black Mag.....	E+	£139
Leaf Aptus 22 Digital Back.....	E++	£2,500
E24 Black Mag.....	E+ / Mint-	£169 - £199
Sinar Emotion 54 Digital Back.....	E+	£1,399
Bright Matte Screen.....	E+	£49
CW Winder.....	E+ / Mint	£179 - £249
CW Winder + Remote.....	E+	£199
Extension Tube 10.....	E+	£30
Extension Tube 16.....	E+	£30
Extension Tube 16E.....	E++	£75 - £79
Extension Tube 32E.....	E++ / Mint-	£79 - £89





See up to 3 images of each used item on website  
Website updates used equipment list 10-15 times daily  
All items come with 6 month warranty - (unless stated)  
Our knowledgeable staff are on hand and ready to help

Extension Tube 55.....	E+ £30
Extension Tube 56E.....	E+ £59
Proflash 4504.....	E+ £149 - £159
HC Prism.....	E++ £99
HC1 Prism.....	Exc £39
PM45 Plain Prism.....	E++ £299
PM5 Prism.....	E++ £199
PM90 Prism.....	E+ £159
PME Meter Prism.....	E+ £129
PME3 Meter Prism.....	E++ £259
PME51 Meter Prism.....	E++ £349
PME90 Meter Prism.....	Exc £349
Waist Level Finder - Chrome.....	E+ / E++ £39 - £69

Leica M Series

M Monochrom Black Body Only .....	E++ / Mint £3,999 - £4,489
M Monochrom Chrome Body Only.....	Mint £3,999
M (240) Black Body Only.....	Mint- £3,849
M (240) Chrome Body Only.....	E++ £3,899
M9 Black Body Only.....	E+ £2,299 - £2,399
M9 Steel Grey Body Only.....	E++ £2,399
ME Anthracite Body Only.....E++ / Mint	£2,979 - £3,299
M8 Black Body Only.....	E+ £899 - £1,149
M6 Platinum + 50mm F1.4.....	Mint £6,499
M6TTL Millennium + 35mm F2 + 50mm F1.4.....	E++ £5,950
M6 Titanium + 35mm F1.4.....	E+ £3,499
M6 Titanium + 35mm F1.4 + 50mm F1.4.....	E++ £4,499
M6 Historica Edition.....	Mint £3,799
M7 0.72x Black Body Only.....	E++ £1,199
M7 0.72x Chrome Body Only.....	E++ £1,199 - £1,499
M6 0.72x Black Body + Winder M.....	E+ £749
M5 Black Body Only.....	E+ £549
M4P Anniversary Chrome + 50mm F2.....	E++ £1,875
M4 Chrome Body Only.....	E+ £699
M3 Chrome Body Only.....	E+ £499 - £549
M2 Chrome Body Only.....	Exc / E+ £389 - £449
MD2 Black Body Only.....	E+ £349
MDA Chrome Body Only.....	E+ £249
Konica Hexar RF Limited Edition.....	Mint £2,499
Konica Hexar RF + 50mm F2 + Flash.....	E+ £799
16/18/21mm F4 Tri Elmar + Finder.....E++ / Mint-	£2,999 - £3,199
18mm F3.8 Asph M Black.....	E++ £1,599
21mm F1.4 Asph M Black 6bit.....	Mint- £3,699
21mm F2.8 Asph M Black.....E++ / Mint-	£1,549 - £1,649
21mm F2.8 Asph M Black 6bit.....E++	£1,599 - £1,699
21mm F2.8 M Black.....	E+ / E++ £989 - £1,199
21mm F3.4 R + 122228 M Mount.....	Mint- £799
21mm F4 Chrome + Finder.....	E+ £1,149
24mm F2.8 Asph M Black.....Exc / E++	£999 - £1,429
24mm F2.8 Asph M Black 6bit.....E++ / Mint	£1,489 - £1,599
28/35/50 F4 Tri Elmar.....	E++ £2,399 - £2,889
28mm F2 Asph M Black.....	E+ £1,399
28mm F2.8 M Black.....	E+ / E++ £639 - £799
35mm F1.4 Asph M Black.....E+ / E++	£1,749 - £2,149
35mm F1.4 Asph M Black 6bit.....	Mint- £2,899
35mm F1.4 Black.....	Exc £1,149
35mm F2 Asph M Chrome.....E+ / Mint-	£1,299 - £1,450
35mm F2.5 M Black 6bit + Hood.....	Mint- £949
50mm F0.95 Asph M - Black.....	Mint- £6,499
50mm F0.95 Asph M 6bit - Black.....	Mint- £5,999
50mm F1.4 Chrome + Finder.....	E++ £1,799
50mm F1.4 Asph M Chrome 6bit.....	E++ £1,889
50mm F2 Collapsible.....As Seen / E+	£299 - £389
50mm F2 M Black.....	Mint- £999
50mm F2.5 M Black 6bit + hood.....	Mint- £789
50mm F2.8 Elmar.....	E++ £299 - £349
50mm F2.8 M Chrome 6bit.....	E++ £649
50mm F3.5 Chrome.....	E+ £229
65mm F3.5 Elmar.....	E+ / E++ £245 - £299
75mm F2.5 Black 6 BIT.....	Mint £999
90mm F2 Apo M Black 6bit.....	Exc £1,499
90mm F2 Black.....	E++ £649
90mm F2 Chrome.....	E++ £650
90mm F2 M Black.....	E++ £799
90mm F2 M Chrome.....	E++ £989 - £999
90mm F2.5 Black 6 BIT + Hood.....	Mint- £949
90mm F2.8 Black.....	As Seen £299
90mm F2.8 Chrome.....As Seen / E+	£179 - £349
90mm F2.8 M Black.....	E+ £789
90mm F4 Elmar.....As Seen / E+	£49 - £199
90mm F4 Elmar E39.....	E+ £199 - £249
135mm F2.8 Black.....	E+ / E++ £299 - £349
135mm F2.8 M Black.....	E++ £389
135mm F4 Black.....	Exc / E+ £349 - £389
135mm F4 Chrome.....	E+ £249
135mm F4 M Black.....	E++ £799
135mm F4.5 Hektor.....As Seen £69 -	£99
1.4x Viewfinder Magnifier M.....	E+ £99
18mm Chrome Viewfinder.....	E++ £379 - £399
21/24/28mm Viewfinder - Black.....	E++ £249
21mm Black Viewfinder.....	E++ £199
24mm Black Viewfinder.....	E+ / E++ £179 - £199

Angle Finder M.....	E++ £149
Bellows II.....	E+ £85
Large B&S Head.....	Exc / E+ £35 - £45
Macro Adapter M.....	E++ £269
Motor M.....	E++ £199 - £249
Universal Polariser M.....	E++ £179

Mamiya RB67 Series

Pro S Gold Edition.....	Mint- £949
Pro Body + WLF.....	E+ £119
127mm F3.5 KL.....	As Seen £79
140mm F4.5 C Macro.....	As Seen £79 - £99
180mm F4.5.....	As Seen £69
180mm F4.5 C.....	As Seen / E+ £75 - £99
250mm F4.5.....	As Seen £79 - £99
250mm F4.5 C.....	E++ £149
250mm F4.5 KL-A.....	Mint- £199
Komura 2x Converter.....	E++ £45
Auto Extension Tube No1.....	E+ / E++ £39 - £55
Auto Extension Tube No2.....	E+ / E++ £29 - £39
Angle Finder.....	E++ £79
Pro SD 120 Mag (6x4.5cm).....	Mint- £69
ProSD 220 Mag.....	E++ £145
ProSD 120 Mag (6x4.5 ).....	E++ / Mint- £59 - £69

Mamiya RZ67 Series

Pro Complete.....	E+ / E++ £449
50mm F4.5.....	Exc £350
50mm F4.5 ULD.....	E+ £249
50mm F4.5 W.....	E+ / E++ £149 - £199
75mm F4.5 Shift W.....	E+ £399
100-200mm F5.2 W.....	E+ / E++ £249 - £399
140mm F4.5 Macro W.....	E++ £259
180mm F4.5 WN.....	As Seen / E+ £89 - £129
250mm F4.5.....	Exc / E+ £129
1.4x Converter.....	Exc / E++ £119 - £199
120 Pro Mag.....	Exc £59
120 Pro Mag (6x4.5).....	E+ £145
Polaroid Mag (RZ67).....	E+ £29
AE Prism Finder.....	E+ £179
PD Prism Finder.....	As Seen £79
Auto Extension Tube No 1.....	Mint £79
Auto Extension Tube No 2.....	Mint £79
Front Bellows Hood G3.....	Mint- £45
G2 Bellows Lens Hood.....	E+ £29 - £39
IR1 Infra Red Set.....	E+ £39
Tilt/Shift Adapter (RZ67).....	E++ £399
Winder II.....	Exc / E+ £39 - £49

Nikon AF

F6 Body + MB40 Grip.....	E++ £789
F6 Body Only.....	E+ £699
F5 Anniversary Body Only.....	E++ £699
F5 Body + DA-30 Action Finder.....	E+ £349
F5 Body Only.....	As Seen / E++ £149 - £299
F4E Body Only.....	E+ £179
F4 Body Only.....	E+ £149
F90X + MF26 Back.....	As Seen £29
F90 Body Only.....	As Seen £29
10.5mm F2.8 G AF ED DX Fisheye.....	Mint- £369
12-24mm F4 G AFS DX ED.....	E++ £369 - £389
16-85mm F3.5-5.6 G ED VR AFS DX.....E++ / Mint-	£299 - £329
17-55mm F2.8 G AFS DX IFED.....E+ / Mint-	£449 - £549
18mm F2.8 AFD.....	E++ £649
18-55mm F3.5-5.6 AFS.....	E++ £59
18-55mm F3.5-5.6 G AFS VR.....	E++ £79
18-70mm F3.5-4.5 G AFS ED DX.....	E+ £89
18-200mm F3.5-5.6 G AFS DX VR.....	E++ £199
18-200mm F3.5-5.6 G AFS DX VR II.....	E++ £319
20mm F2.8 AFD.....	E+ / E++ £279 - £349
24mm F1.4 G AFS ED.....	Mint- £1,099
24mm F2.8 AFD.....	E++ £249
24-50mm F3.3-4.5 AF.....	E+ £79
24-50mm F3.3-4.5 AFN.....	E+ £99
24-85mm F3.3-4.5 G AFS.....	E+ £129
24-120mm F3.5-5.6 ED AFD.....	E+ £89
24-120mm F4 AFS G ED VR.....	E++ £639
28mm F2.8 AFD.....	E++ £169
28-85mm F3.5-4.5 AF.....	E+ £69
28-300mm F3.5-5.6 G ED AFS VR.....E+ / Mint-	£449 - £499
35mm F1.8 G AFS DX.....	Mint- £109
35mm F2 AFD.....	E++ £189
35-135mm F3.5-4.5 AFN.....	E+ £79
50mm f1.8 AFD.....	E++ £79
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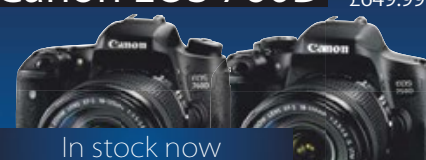
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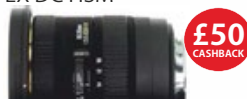
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f/5-6.3 DG OS HSM Contemporary



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## SIGMA LENSES

4.5mm f/2.8 Fisheye EX DC	fr. <b>£279.99</b>	180mm f/2.8 EX DG OS HSM	fr. <b>£999.99</b>	70-200mm f/2.8 OS	fr. <b>£799.00</b>
8mm f/3.5 Fisheye EX DG	<b>£615.00</b>	300mm f/2.8 APO EX DG	<b>£2,319.00</b>	70-300mm f/4.0-5.6 Macro	<b>£150.00</b>
10mm f/2.8 EX DC HSM	<b>£299.99</b>	500mm f/4.5 APO EX DG	<b>£3,839.99</b>	70-300mm f/4.0-5.6 DG Macro	<b>£98.00</b>
15mm f/2.8 Fisheye EX DG	<b>£474.00</b>	800mm f/5.6 APO EX DG	<b>£4,399.99</b>	70-300mm f/4.0-5.6 DG OS	<b>£199.00</b>
19mm f/2.8 DN	fr. <b>£124.99</b>	8-16mm f/4.5-5.6 DC HSM	fr. <b>£549.00</b>	120-300mm f/2.8 OS HSM S	<b>£2,699.00</b>
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20mm f/1.8 DG Asph. RF	<b>£389.00</b>	10-20mm f/3.5 EX DC HSM	<b>£399.00</b>	150-600mm f/5.0-6.3 (C)	<b>£1,499.00</b>
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30mm f/2.8 DN	<b>£139.99</b>	17-70mm f/2.8-4 Macro OS	<b>£329.00</b>	300-800mm f/5.6 EX DG HSM	<b>£5,599.99</b>
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50mm f/1.4 EX DG HSM	<b>£299.00</b>	18-200mm f/3.5-6.3 II DC OS	<b>£199.99</b>	1.4x Tele Converter TC-1401	<b>£239.99</b>
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70mm f/2.8 Macro	fr. <b>£249.99</b>	18-250mm Macro OS HSM	fr. <b>£299.00</b>	2x Tele Converter TC-2001	<b>£329.00</b>
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+ 14-42 EZ Twin Kit  
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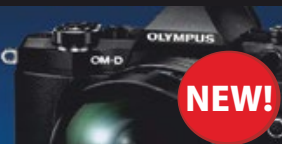
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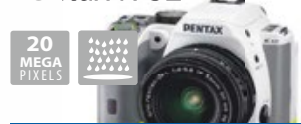
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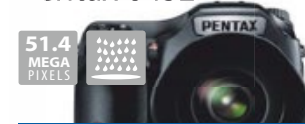
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9mm Fish-Eye Body Cap	<b>£79.00</b>	9-18mm f/4-5.6	<b>£339.00*</b>
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## MORE OLYMPUS!

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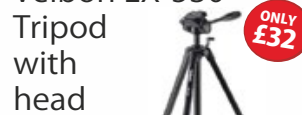
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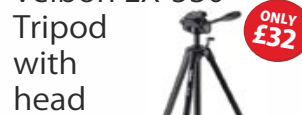
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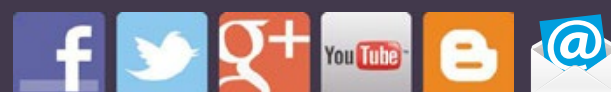
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Suitable for cameras up to 4kg in weight

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We are a small, family owned and run company, specialising in photographic consumables – and proud winners of multiple Good Service Awards.  
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If you're passing, please pop into our shop and meet Cooper – our office dog!

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## Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...



"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."  
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### Canon

**PGI29 Pixma Pro 1**  
Originals:  
Set of 12  
Colours 36ml each  
£229.99  
£19.99

**PGI72 Pixma Pro 10**  
Originals:  
Set of 10  
Colours 14ml each  
£94.99  
£9.99

**CLi42 Pixma Pro 100**  
Originals:  
Set of 8  
Colours 13ml each  
£74.99  
£9.99

**CLi8 Pixma Pro 9000**  
Originals:  
Set of 8  
Colours 14ml each  
£74.99  
£9.99  
**Compatibles:**  
Set of 10  
Colours 14ml each  
£27.99  
£3.99

**PGI9 Pixma Pro 9500**  
Originals:  
Set of 10  
Colours 14ml each  
£84.99  
£8.99  
**Compatibles:**  
Set of 10  
Colours 14ml each  
£44.99  
£4.99

### More Canon Inks...

**Originals:**  
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PGI520 Black 19ml £9.99  
CLi521 Colours 9ml £8.99  
PGI525/CLi526 Set of 5 £42.99  
PGI525 Black 19ml £9.99  
CLi526 Colours 9ml £8.99  
PGI550/CLi551 Set of 5 £37.99  
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PGI550/CLi551XL Set of 5 £54.99  
PGI550XL Black 22ml £11.99  
CLi551XL Colours 11ml £10.99  
PG540 Black 8ml £10.99  
PG540XL Black 21ml £15.99  
CL541 Colour 8ml £13.99  
CL541XL Colour 15ml £15.99  
PG545XL Black 15ml £13.99  
CL546XL Colour 13ml £15.99

**Compatibles:**  
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CLi8 Colours 13ml £3.99  
PGi5/CLi8 Set of 5 £19.99  
PGI520 Black 19ml £4.99  
CLi521 Colours 9ml £3.99  
PGI525/CLi526 Set of 5 £19.99  
PGI550XL Black 25ml £4.99  
CLi551XL Colours 12ml £3.99  
PGI550/CLi551XL Set of 5 £19.99  
BCi6 Colours 15ml £2.99  
PG40 Black 28ml £12.99  
CL41 Colour 24ml £16.99  
PG50 Black 28ml £12.99  
CL51 Colour 24ml £14.99  
PG510 Black 11ml £13.99  
CL511 Colour 11ml £15.99  
PG512 Black 18ml £13.99  
CL513 Colour 15ml £15.99  
PG540XL Black 21ml £13.99  
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### EPSON

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Colours 13ml each  
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£16.99  
**Compatibles:**  
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Colours 13ml each  
£19.99  
£3.99

**T0541-T0549 Frog Inks**  
Originals:  
Set of 6  
Colours 13ml each  
£105.99  
£14.99  
**Compatibles:**  
Set of 6  
Colours 13ml each  
£27.99  
£3.99

**T0591-T0599 Lily Inks**  
Originals:  
Set of 8  
Colours 13ml each  
£89.99  
£11.99  
**Compatibles:**  
Set of 8  
Colours 13ml each  
£27.99  
£3.99

**T0711-T0714 Cheetah Inks**  
Originals:  
Set of 4  
Black 7.4ml  
Colours 5.5ml each  
£32.99  
£8.99  
**Compatibles:**  
Set of 4  
Black 7.4ml  
Colours 5.5ml each  
£14.99  
£4.99  
£3.99

**T0791-T0796 Owl Inks**  
Originals:  
Set of 6  
Colours 11.1ml each  
£72.99  
£12.99  
**Compatibles:**  
Set of 6  
Colours 11.1ml each  
£19.99  
£3.99

**T0801-T0806 Hummingbird Inks**  
Originals:  
Set of 6  
Colours 7.4ml each  
£49.99  
£8.99  
**Compatibles:**  
Set of 6  
Colours 7.4ml each  
£19.99  
£3.99

**T0871-T0879 Flamingo Inks**  
Originals:  
Set of 8  
Colours 11.4ml each  
£66.99  
£9.99

**T0961-T0969 Husky Inks**  
Originals:  
Set of 8  
Colours 11.4ml each  
£69.99  
£8.99  
**Compatibles:**  
Set of 8  
Colours 11.4ml each  
£27.99  
£3.99

**T1571-T1579 Turtle Inks**  
Originals:  
Set of 8  
Colours 25.9ml each  
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More Epson inks >>>

## Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:

**Grace Albums**  
Available in Burgundy or Blue.

**Travel Albums**  
Over a dozen designs in stock.

**Grafton Albums**  
Available in Burgundy or Blue.

**Baby Albums**  
Multiple different designs available.

**Memo Style Albums:**  
Grace 6x4 100 photos £6.99  
Grace 6x4 200 photos £11.99  
Grace 6x4 300 photos £16.99  
Grace 7x5 100 photos £8.99  
Grace 7x5 200 photos £15.99  
Grace A4 100 photos £17.99  
Grafton 6x4 200 photos £11.99  
Grafton 7x5 200 photos £15.99  
Baby 6x4 200 photos £11.99  
Travel 6x4 200 photos £9.99

**Self Adhesive Style Albums:**  
Grace 26x32cm 40 pages £17.99  
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Grafton 29x32cm 100 pgs £16.99  
Baby 29x32cm 100 pages £14.99

**Traditional Style Albums:**  
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Grafton 29x32cm 100 pgs £16.99  
Baby 29x32cm 100 pages £14.99

**Accessories:**  
Photo Corners Pack of 250 £2.99  
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**Emilia Frames**  
Distressed wood shabby chic effect.  
Blue or White.

**Rio Frames**  
Handcrafted solid wood with 30mm wide profile, in four colours.

**Frisko Frames**  
Simple, basic design available in a huge range of sizes & colours.

**Plastic Bevel, Glass Front:**  
Frisko 6x4 seven colours £1.99  
Frisko 7x5 seven colours £2.29  
Frisko 8x6 seven colours £2.79  
Frisko 9x6 seven colours £3.49  
Frisko 10x8 seven colours £3.79  
Frisko 12x8 seven colours £4.59  
Frisko A4 seven colours £3.99  
Frisko A3 seven colours £8.99

**Wood Bevel, Glass Front:**  
Emilia 6x4 two colours £4.99  
Emilia 7x5 two colours £5.99  
Emilia 8x6 two colours £6.99  
Emilia 10x8 two colours £7.99  
Emilia 12x8 two colours £8.99  
Rio 6x4 four colours £5.99  
Rio 7x5 four colours £6.99  
Rio 8x6 four colours £7.99  
Rio 10x8 four colours £8.99  
Rio 12x8 four colours £9.99

We also stock bevel mount frame inserts and strut mounts.

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Originals:  
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Colours 25.9ml each  
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£18.99

**T5801-T5809 3800/3880 Ink**  
Originals:  
Set of 8  
Colours 25.9ml each  
£314.99  
£39.99

**No.24 Elephant Inks**  
Originals:  
Set of 6  
Colours 4.6ml each  
£41.99  
£7.99  
No.24XL Set of 6 £64.99  
No.24XL Colours 8.7ml each £11.99

**No.26 Daisy Inks**  
Originals:  
Set of 4  
Colours 4.5ml each  
£29.99  
£8.99  
No.26XL Set of 4 £49.99  
No.26XL Black 12.1ml £14.99  
No.26XL Colours 9.7ml each £13.99

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No.16 Colours 3.1ml each £5.99  
No.16 Set of 4 £22.99  
No.16XL Set of 4 £42.99  
No.18 Black 5.2ml £7.99  
No.18 Colours 3.3ml each £5.99  
No.18 Set of 4 £22.99  
No.18XL Set of 4 £42.99  
No.27 Set of 4 £33.99  
No.27XL Set of 4 £74.99

**Compatibles:**  
No.16 Set of 4 £14.99  
No.16 Black 12ml £4.99  
No.16 Colours 12ml each £3.99  
No.18 Set of 4 £14.99  
No.18 Black 12ml £4.99  
No.18 Colours 12ml each £3.99

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### hp

**Originals:**  
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No.300 Black 4ml £10.99  
No.300 Colour 4ml £12.99  
No.301 Black 3ml £9.99  
No.301 Colour 3ml £11.99  
No.350 Black 4.5ml £11.99  
No.351 Colour 3.5ml £14.99  
No.363 Black 6ml £13.99  
No.363 C/M/Y/PC/PM each £9.99  
No.363 SET OF 6 £39.99  
No.364 Black 6ml £7.99  
No.364 PB/C/M/Y 3ml each £6.99  
No.364 SET OF 4 £21.99  
No.364XL Black 14ml £13.99  
No.364XL PB/C/M/Y 6ml each £12.99  
No.364XL SET OF 4 £49.99  
No.920XL SET OF 4 £46.99  
No.932XL SET OF 4 £43.99  
No.950XL SET OF 4 £69.99

**Compatibles:**  
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No.21 Black 10ml £7.99  
No.22 Colour 21ml £11.99  
No.45 Black 45ml £4.99  
No.56 Black 24ml £9.99  
No.57 Colour 24ml £12.99  
No.78 Colour 36ml £9.99  
No.110 Colour 12ml £10.99  
No.300XL Colour 18ml £14.99  
No.301XL Black 15ml £14.99  
No.301XL Colour 18ml £16.99  
No.337 Black 21ml £10.99  
No.338 Black 21ml £10.99  
No.339 Black 34ml £12.99  
No.343 Colour 21ml £12.99  
No.344 Colour 21ml £14.99  
No.348 Photo 21ml £12.99  
No.350XL Black 30ml £14.99  
No.351XL Colour 20ml £16.99  
No.363 Black 20ml £6.99  
No.363 Colours 6ml each £4.99  
No.363 SET OF 6 £24.99  
No.364 Black 10ml £4.99  
No.364 Colours 5ml each £3.99  
No.364 SET OF 4 £15.99  
No.364XL Black 18ml £8.99  
No.364XL Colours 11ml each £7.99  
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Colours 36ml each £19.99  
**Photo Glossy 200gsm:**  
6x4 100 sheets +100 FREE £9.99  
A4 20 sheets £6.99  
**Premium Pearl 270gsm:**  
6x4 50 sheets +50 FREE £6.99  
A4 20 sheets +20 FREE £8.99  
**Premium Gloss 270gsm:**  
A4 25 sheets OFFER £8.99  
A3 25 sheets OFFER £15.99  
A3+ 25 sheets OFFER £19.99  
**Smooth Pearl 310gsm:**  
6x4 100 sheets £14.99  
7x5 100 sheets £17.99  
A4 25 sheets £12.99  
A4 100 sheets £39.99  
A4 250 sheets £84.99  
A3 25 sheets £25.99  
A3+ 25 sheets £35.99  
17" Roll 30 metres £69.99  
24" Roll 30 metres £96.99  
**Smooth Gloss 310gsm:**  
6x4 100 sheets £14.99  
7x5 100 sheets £17.99  
A4 50 sheets £12.99  
A4 100 sheets £39.99  
A3 25 sheets £25.99  
A3+ 25 sheets £35.99  
**Premium Matt Duo 200 gsm:**  
A4 50 sheets £12.99  
A3+ 50 sheets £34.99  
**Heavy Duo Matt 310gsm:**  
A4 50 sheets £17.99  
A3+ 50 sheets £44.99  
**Gold Fibre Silk 310gsm:**  
A4 50 sheets £37.99  
A3+ 50 sheets £89.99  
**Gold Mono Silk 270gsm:**  
A4 25 sheets £16.99  
A3+ 25 sheets £42.99

**Smooth Pearl 280gsm:**  
6x4 100 sheets £12.99  
7x5 100 sheets £18.99  
A4 50 sheets £18.99  
A4 50 sheets £18.99  
A3 50 sheets £35.99  
A3+ 25 sheets £28.99  
17" Roll 30 metres £64.99  
24" Roll 30 metres £89.99  
**Ultra Pearl 295gsm:**  
6x4 100 sheets £14.99  
7x5 100 sheets £20.99  
A4 25 sheets £12.99  
A3 25 sheets £22.99  
A3+ 25 sheets £30.99  
13" Roll 10 metres £21.99  
17" Roll 30 metres £68.99  
24" Roll 30 metres £92.99  
**Titanium Lustre 280gsm:**  
A4 25 sheets £22.99  
A3 25 sheets £44.99  
A3+ 25 sheets £62.99  
**Oyster 271gsm:**  
6x4 100 sheets £12.99  
7x5 100 sheets £18.99  
A4 50 sheets £18.99  
A3 25 sheets £22.99  
A3+ 25 sheets £28.99  
13" Roll 10 metres £26.99  
17" Roll 30 metres £64.99  
24" Roll 30 metres £89.99  
**Gloss 271gsm:**  
6x4 100 sheets £12.99  
7x5 100 sheets £18.99  
A4 50 sheets £18.99  
A3 25 sheets £22.99  
A3+ 25 sheets £28.99  
13" Roll 10 metres £26.99  
17" Roll 30 metres £64.99  
24" Roll 30 metres £89.99  
**Matt Plus 240gsm:**  
6x4 100 sheets £10.99  
7x5 100 sheets £13.99  
A4 50 sheets £13.99  
A3 25 sheets £17.99  
A3+ 25 sheets £22.99  
13" Roll 10 metres £24.99  
17" Roll 30 metres £42.99  
24" Roll 30 metres £58.99

**Double Sided Matt 250gsm:**  
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A3 50 sheets £27.99  
**Fine Art / Fibre Base Papers:**  
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FB Distinction A4 25 sh £25.99  
FB Distinction A3 25 sh £48.99  
FB Royal A4 25 sheets £28.99  
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FB Gloss A4 25 sheets £26.99  
FB Gloss A3 25 sheets £51.99  
FB Matt A4 25 sheets £19.99  
FB Matt A3 25 sheets £38.99  
Artist A4 25 sheets £22.99  
Artist A3 25 sheets £39.99  
Museum A4 25 sheets £25.99  
Museum A3 25 sheets £48.99  
Parchment A4 25 sheets £22.99  
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Omega A4 25 sheets £24.99  
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Portrait A3 25 sheets £53.99

**Double Sided Matt 250gsm:**  
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A3 50 sheets £27.99

**Fine Art / Fibre Base Papers:**  
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Baryta A3 20 sheets £42.99  
Etching A4 25 sheets £19.99  
Etching A3 25 sheets £34.99  
Smooth Cotton A4 25 sh £24.99  
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**PF Lustre 275gsm:**  
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A4 50 sheets £17.99  
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A3+ 50 sheets £47.99  
Panoramic 25 sheets £26.99  
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A4 50 sheets £17.99  
A3 50 sheets £35.99  
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24" Roll 30 metres £69.99  
24" Roll 30 metres £85.99

**Matt Ultra 240gsm:**  
A4 50 sheets £12.99  
A3 50 sheets £26.99  
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Baryta A4 20 sheets £21.99  
Baryta A3 20 sheets £42.99  
Etching A4 25 sheets £19.99  
Etching A3 25 sheets £34.99  
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7x5 50 sheets £11.99  
A4 20 sheets £11.99  
A3 20 sheets £27.99  
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6x4 20 sheets £7.99  
A4 20 sheets £16.99  
A3 20 sheets £37.99  
A3+ 10 sheets £24.99  
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6x4 50 sheets £9.99  
A4 20 sheets £11.99  
A3 20 sheets £27.99  
A3+ 20 sheets £42.99

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A3 50 sheets £32.99  
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A4 50 sheets £18.99  
A3 50 sheets £35.99  
A3+ 25 sheets £28.99  
17" Roll 30 metres £64.99  
24" Roll 30 metres £89.99  
**Ultra Pearl 295gsm:**  
6x4 100 sheets £14.99  
7x5 100 sheets £20.99  
A4 25 sheets £12.99  
A3 25 sheets £22.99  
A3+ 25 sheets £30.99  
13" Roll 10 metres £21.99  
17" Roll 30 metres £68.99  
24" Roll 30 metres £92.99  
**Titanium Lustre 280gsm:**  
A4 25 sheets £22.99  
A3 25 sheets £44.99  
A3+ 25 sheets £62.99  
**Oyster 271gsm:**  
6x4 100 sheets £12.99  
7x5 100 sheets £18.99  
A4 50 sheets £18.99  
A3 25 sheets £22.99  
A3+ 25 sheets £28.99  
13" Roll 10 metres £26.99  
17" Roll 30 metres £64.99  
24" Roll 30 metres £89.99  
**Gloss 271gsm:**  
6x4 100 sheets £12.99  
7x5 100 sheets £18.99  
A4 50 sheets £18.99  
A3 25 sheets £22.99  
A3+ 25 sheets £28.99  
13" Roll 10 metres £26.99  
17" Roll 30 metres £64.99  
24" Roll 30 metres £89.99  
**Matt Plus 240gsm:**  
6x4 100 sheets £10.99  
7x5 100 sheets £13.99  
A4 50 sheets £13.99  
A3 25 sheets £17.99  
A3+ 25 sheets £22.99  
13" Roll 10 metres £24.99  
17" Roll 30 metres £42.99  
24" Roll 30 metres £58.99

**Double Sided Matt 250gsm:**  
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**Fine Art / Fibre Base Papers:**  
FB Gold Silk A4 25 sh £23.99  
FB Gold Silk A3 25 sh £47.99  
FB Distinction A4 25 sh £25.99  
FB Distinction A3 25 sh £48.99  
FB Royal A4 25 sheets £28.99  
FB Royal A3 25 sheets £56.99  
FB Gloss A4 25 sheets £26.99  
FB Gloss A3 25 sheets £51.99  
FB Matt A4 25 sheets £19.99  
FB Matt A3 25 sheets £38.99  
Artist A4 25 sheets £22.99  
Artist A3 25 sheets £39.99  
Museum A4 25 sheets £25.99  
Museum A3 25 sheets £48.99  
Parchment A4 25 sheets £22.99  
Parchment A3 25 sheets £39.99  
Omega A4 25 sheets £24.99  
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Portrait A4 25 sheets £26.99  
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**Double Sided Matt 250gsm:**  
A4 100 sheets £24.99  
A3 50 sheets £27.99

**Fine Art / Fibre Base Papers:**  
Baryta A4 20 sheets £21.99  
Baryta A3 20 sheets £42.99  
Etching A4 25 sheets £19.99  
Etching A3 25 sheets £34.99  
Smooth Cotton A4 25 sh £24.99  
Smooth Cotton A3 25 sh £51.99

**PF Lustre 275gsm:**  
6x4 100 sheets £12.99  
7x5 100 sheets £16.99  
A4 50 sheets £17.99  
A3 25 sheets £35.99  
A3+ 50 sheets £47.99  
Panoramic 25 sheets £26.99  
24" Roll 30 metres £69.99  
24" Roll 30 metres £85.99

**PF Gloss 270gsm:**  
A4 50 sheets £17.99  
A3 50 sheets £35.99  
A3+ 50 sheets £47.99  
Panoramic 25 sheets £26.99  
24" Roll 30 metres £69.99  
24" Roll 30 metres £85.99

**Matt Ultra 240gsm:**  
A4 50 sheets £12.99  
A3 50 sheets £26.99  
A3+ 50 sheets £35.99

**Fine Art / Fibre Base Papers:**  
Baryta A4 20 sheets £21.99  
Baryta A3 20 sheets £42.99  
Etching A4 25 sheets £19.99  
Etching A3 25 sheets £34.99  
Smooth Cotton A4 25 sh £24.99  
Smooth Cotton A3 25 sh £51.99

**PP-201 Plus Gossy II 275gsm:**  
6x4 50 sheets £9.99  
7x5 50 sheets £11.99  
A4 20 sheets £11.99  
A3 20 sheets £27.99  
A3+ 20 sheets £36.99  
**PT-101 Pro Platinum 300gsm:**  
6x4 20 sheets £7.99  
A4 20 sheets £16.99  
A3 20 sheets £37.99  
A3+ 10 sheets £24.99  
**SG-201 Semi-Gloss 260gsm:**  
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A4 20 sheets £11.99  
A3 20 sheets £27.99  
A3+ 20 sheets £42.99

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One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

### KOOD Slim Frame UV Filters

37mm	£4.99
40.5mm	£4.99
46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

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37mm	£12.99
40.5mm	£12.99
46mm	£12.99
49mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

### KOOD ND4 & ND8 Filters

52mm	£26.99
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### Marumi DHG Slim Frame Multi-coated Clear Protectors

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46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

### Marumi DHG Slim Frame Multi-coated UV Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

### Marumi DHG Slim Frame Multi-coated Circular Polarisers

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99



## Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

### P-Type: 84mm wide filters

Standard Holder	£5.99
Wide Angle Holder	£6.99
Filter Wallet for 8 filters	£9.99
Adapter Rings 49-82mm	£4.99
Circular Polariser	£27.99
ND2 Solid	£12.99
ND2 Soft Graduated	£13.99
ND2 Hard Graduated	£13.99
ND4 Solid	£12.99
ND4 Soft Graduated	£13.99
ND4 Hard Graduated	£13.99
ND8 Solid	£14.99
ND8 Soft Graduated	£15.99
ND8 Hard Graduated	£15.99
Light Blue Graduated	£12.99
Dark Blue Graduated	£12.99
Light Tobacco Graduated	£12.99
Dark Tobacco Graduated	£12.99
Light Sunset Graduated	£14.99
Dark Sunset Graduated	£14.99
Starbursts x4, x6, x8	£17.99
Red/Green/Yellow each	£14.99
Six-piece ND Filter Kit	£59.99

A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

### Z-Type: 100mm wide filters

Pro Holder	£24.99
Adapter Rings 52-95mm	£8.99
ND2 Solid	£16.99
ND2 Soft Graduated	£17.99
ND2 Hard Graduated	£17.99
ND4 Solid	£16.99
ND4 Soft Graduated	£17.99
ND4 Hard Graduated	£17.99
ND8 Solid	£18.99
ND8 Soft Graduated	£19.99
ND8 Hard Graduated	£19.99
Light Blue Graduated	£17.99
Dark Blue Graduated	£17.99
Light Tobacco Graduated	£17.99
Dark Tobacco Graduated	£18.99
Light Sunset Graduated	£18.99
Dark Sunset Graduated	£18.99

### A-Type: 67mm wide filters

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Adapter Rings 37-62mm	£8.99
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ND2 Graduated	£11.99
ND4 Solid	£10.99
ND4 Graduated	£11.99
ND8 Solid	£11.99
ND8 Graduated	£12.99

## Lens Accessories

### Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
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EW-63C Canon 18-55 IS STM	£9.99
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EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
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### Coupling Rings

49mm-77mm £9.99-£11.99

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43mm Metal Hood	£5.99
46mm Rubber Hood	£3.99
46mm Metal Hood	£5.99
49mm Rubber Hood	£3.99
49mm Shaped Petal Hood	£6.99
52mm Rubber Hood	£3.99
52mm Shaped Petal Hood	£6.99
55mm Rubber Hood	£3.99
55mm Shaped Petal Hood	£6.99
58mm Rubber Hood	£3.99
58mm Shaped Petal Hood	£6.99
62mm Rubber Hood	£4.99
62mm Shaped Petal Hood	£7.99
67mm Rubber Hood	£4.99
67mm Shaped Petal Hood	£7.99
72mm Rubber Hood	£5.99
72mm Shaped Petal Hood	£9.99
77mm Rubber Hood	£5.99
77mm Shaped Petal Hood	£9.99

### Lens Caps

Lens Caps Centre-Pinch £2.99

Body & Rear Lens Caps £3.99

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28-300mm f3.5-5.6 VR £659  
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70-200mm f4 VR £999

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1.4x TC-14 E III Converter £449  
SB910 Speedlight £349  
SB700 Speedlight £229  
SB-R1C1 Commander £565  
SU-800 Commander Unit £269  
Coolpix A Camera £475  
WT-5 £449

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H5D-40 + 80mm f2.8 Lens £10,995  
H5D-50 £20,895  
H5D-50 Multi-Shot £26,750  
H5D-50c £19,995  
H5D-50c Wi-Fi £23,634  
H5D-50c Multi-Shot £26,779  
H5D-60 £29,750  
H5D-200 Multi-Shot £32,995  
H5D-200c Multi-Shot £33,795  
CFV-50c Digital Back £11,400  
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## Leica

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S-E Body £12,480  
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M (type 240) Silver/Black **£4,650**  
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T Body Silver/Black £1,350  
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T Body + 18-56mm Lens £2,600  
X 2 £1,349  
X Vario Silver/Black £1,499  
X (type 113) Silver/Black £1,550  
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V-Lux (type 114) £899  
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Hero4 Silver - Motor Sports £289  
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Fujix-T1 + 18-135mm £999

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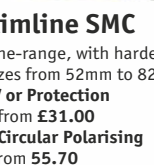
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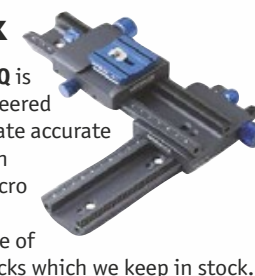


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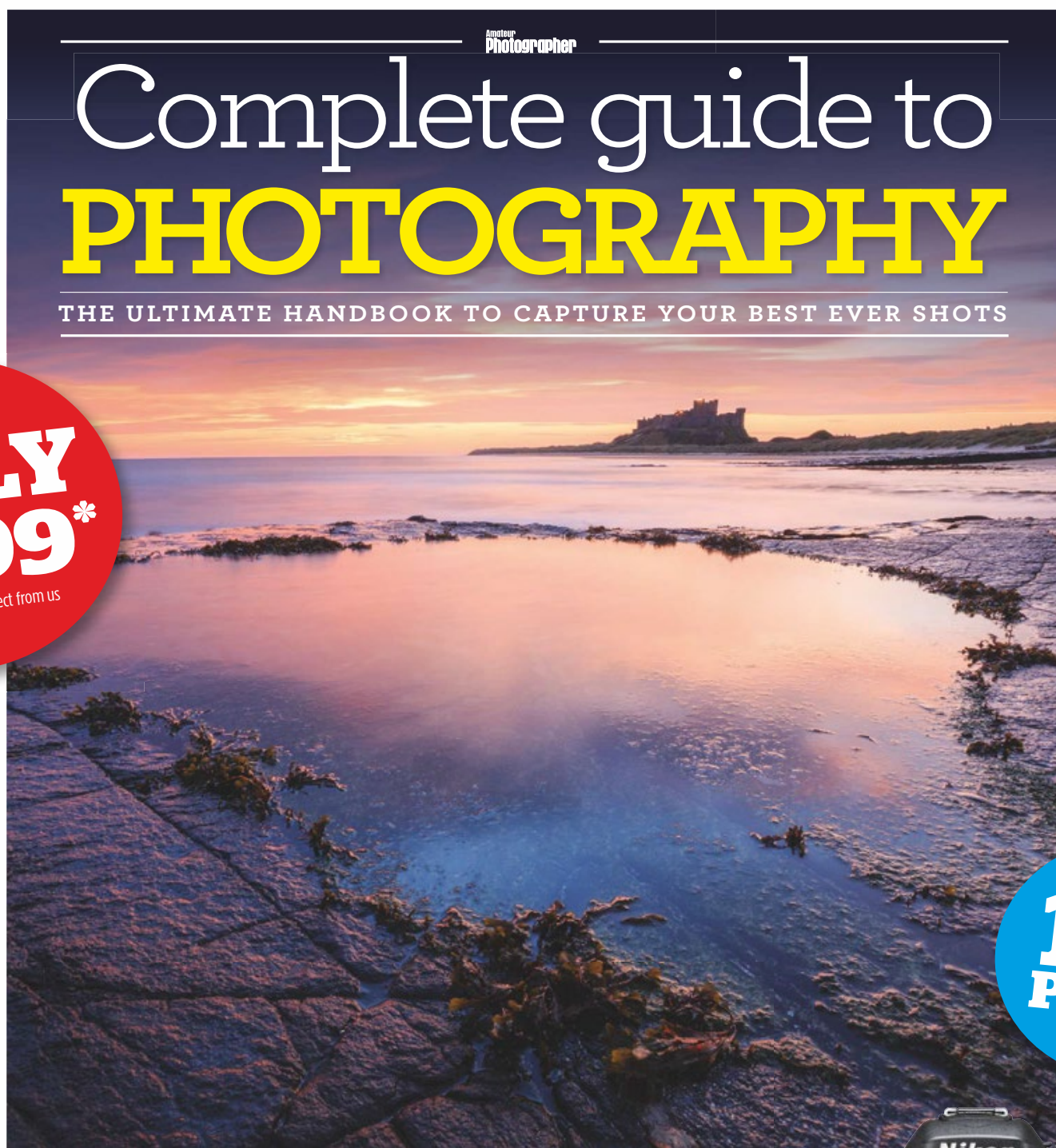
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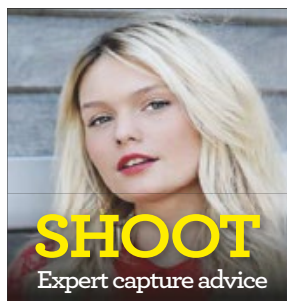


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# Final Analysis

**Roger Hicks considers...**

'Carpenter, Douglas Dam', 1942, by Alfred T Palmer

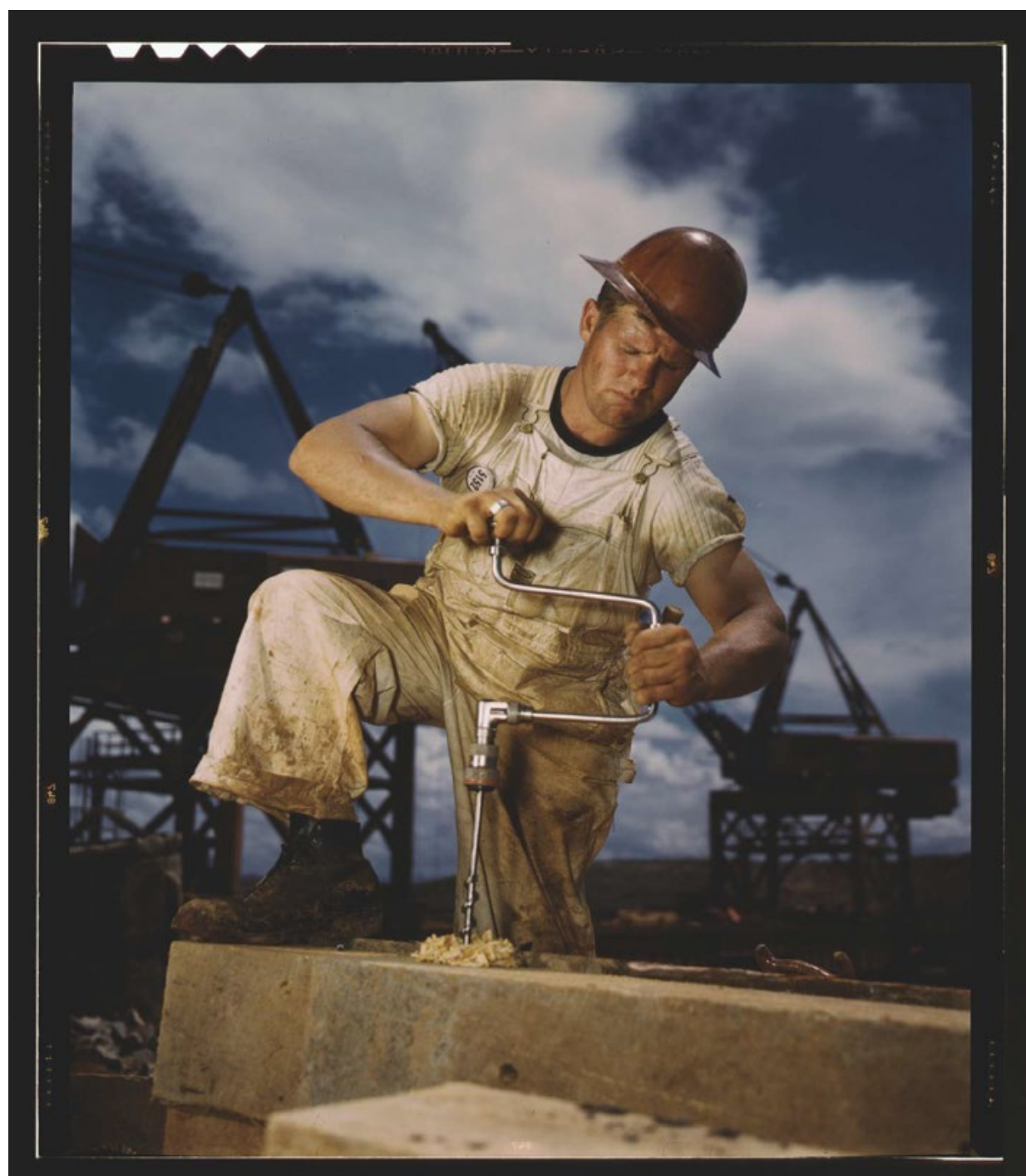
**T**he Tennessee Valley Authority (TVA) was founded in 1933. It had two aims. One was to ameliorate the truly wretched conditions in the Valley: on top of the Great Depression, incompetent farming had impoverished and eroded the soil, and perhaps 30% of the population suffered from malaria. The other was classic Keynes: spend your way out of a depression, instead of making it worse with austerity. Another such federal agency was the Farm Security Administration (FSA), probably better known to most photographers today.

The TVA worked in many ways: creating a navigable waterway, educating farmers, draining stagnant pools, and building dams for irrigation and to generate hydroelectric power, some of which was used to make fertiliser. It still exists today, but it has changed greatly over the years: this picture dates from one of the earliest of those changes. Once the Americans finally joined the Second World War, they needed lots of aluminium to build aircraft, and hydroelectric power became even more important, so they needed new dams.

Both the TVA and the FSA furnished subjects for numerous and excellent propaganda pictures. This was commonplace in the 1930s and '40s, and the quality of the photography was often independent of the regime that commissioned it: both the Soviet Union and the Nazis produced first-class propaganda pictures too.

Their approaches were often very different. In particular, the United States was a lot more honest about the existence of poverty, and tried to shock people into supporting government measures to ameliorate it. But then, the USA was a democracy, while Stalin and Hitler wanted no truck with such nonsense.

Sometimes, though, the approaches were very similar, and the Heroic Worker was a staple of all three. This is a 4x5in Kodachrome (10 ASA, although ASA had yet to be invented) from an era when colour was still rare, expensive and technically demanding. Parts of the carpenter's white clothes are all but 'blown', it's true, but thanks to the use of



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fill-flash (look at the shadow of his right hand) the tonal range has mostly been kept within the limited latitude of Kodachrome. Also, the foreground is slightly over-lit, making it stand out against the background with its great looming cranes. More even lighting would have allowed those cranes too much prominence.

The pose is pretty much standard Heroic Worker. No eye contact, because he is

Everyman: his work is more important than he is. A well-muscled body: no hunger here. Clothes dirty (hard work) but not ragged (poverty). Well shod, of course. The hard hat is, however, quite interesting. From the fit and the angle, it doesn't look as if he habitually wore it. Today (and probably then too) it would, however, be mandated by Health and Safety at Work: the photographer would omit it at his peril.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Jack Delano**





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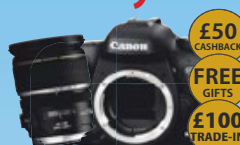
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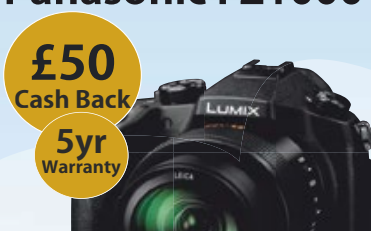
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